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THE NON-VERBAL ELEMENTS IN THE PLAYS OF  
FERDINAND RAIMUND

By

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B.A., University of Washington, 1965

Presented in partial fulfillment of the requirements  
for the degree of

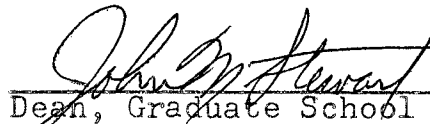
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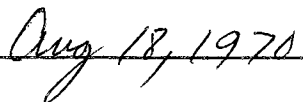
UNIVERSITY OF MONTANA

1970

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## Chapter 1

### INTRODUCTION

The plays of Ferdinand Raimund (1790-1836), Viennese actor and playwright, are uncommonly rich in non-verbal elements. His theater tradition, the Alt-Wiener Volkstheater (The Old Viennese Popular Theater), is more a theater of the senses, than the intellect. Being didactic in purpose and directed to an audience with non-intellectual tastes, Raimund's plays appeal to the senses and emotions of the audience through emphasis of non-verbal elements, i.e. stage effects and music.

The importance of the emphasis on non-verbal aspects in Raimund's plays is apparent when we compare them to other nineteenth-century German plays that I have read: Der zerbrochene Krug (1806) by Kleist, Woyzeck (1830's) by Büchner, Maria Magdalene (1844) by Hebbel, Die Weber (1892) and Der Biberpelz (1893) by Gerhart Hauptmann. The visual aspect is much less important in these plays than it is in the plays of Raimund. They reach the audience through a stimulation of the intellect, rather than the senses and emotions. German-language drama developed along two different lines in the eighteenth and nineteenth centuries. Following the Enlightenment,

German authors wrote intellectual plays based on rationalism. The emphasis was shifted from the emotional, sensual and non-verbal aspects of the theater, dating back to the early plays of the fifteenth century, to intellectual, verbal elements. The visual, humorous, emotional elements continued to exist, however, in Austrian drama in the works of Raimund, Nestroy (1801-1862), and Anzengruber (1839-1889). It would be a fair generalization to say that, due to the temperament of the people and the influence of the Catholic Church, Austrian drama retained the emphasis on the non-verbal elements. The early plays of Franz Grillparzer (1791-1872), a contemporary of Raimund's, illustrated an emphasis of the sensual and non-verbal elements of theater. He developed from the same tradition as Raimund. Grillparzer said of himself: "Meinen Werken merkt man an, daß ich in meiner Kindheit mich an den Geister- und Feenmärchen der Leopoldstadt ergötzt habe."<sup>1</sup> In Der Traum ein Leben such techniques as Verwandlungen (open scene changes), pantomime, gesture, and musical score and songs are used. Grillparzer, however, left the Alt-Wiener Volkstheater tradition for the German classicist tradition, while Raimund continued to address himself to his public within the Alt-Wiener Volkstheater tradition.

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<sup>1</sup>Paul Fechter, Das europäische Drama, Vol. I (Mannheim: Bibliographisches Institut, 1952), p. 316.

The topic for this thesis developed from a seminar dealing with Austrian Drama, given at the University of Montana. The three major authors studied in this seminar were Raimund, Nestroy and Grillparzer. I was struck by the number of detailed stage instructions in Raimund's plays. For example, Act I, scene xxvii in Der Diamant des Geisterkönigs is predominantly stage directions: nearly twice as many words are used to describe the music and action as are used for the actual dialogue. The curiosity aroused by the apparent emphasis on non-linguistic elements combined with an honest enjoyment in reading these plays, led to a desire to read more of Raimund's plays. This enjoyment was due to a great extent to the Austrian flavor of the language. My interest was emotionally based since the language used was the language I heard and used while living in Austria. The sound and ring of this language brought back many happy experiences.

As the number of works read increased, it became evident that the non-verbal elements were stressed in all of Raimund's plays. The question arose: Are the emphasized non-verbal elements an integral aspect that contributes significantly to Raimund's plays or just a decorative coating which, if eliminated, would not basically alter the effect of the plays? The purpose of this study, then, is to answer this question.



Raimund wrote in the tradition of the Old Viennese Popular Theater. To adequately appreciate not only what Raimund derived from this tradition, but what he contributed to it, it is necessary to understand the Old Viennese Popular Theater.

The Old Viennese Popular or Folk Theater (The Alt-Wiener Volkstheater) was an extremely successful form of theatrical entertainment in Vienna during the latter part of the eighteenth century and the first half of the nineteenth century. This theatrical form, which flourished and reached new heights with the works of Ferdinand Raimund, incorporated elements of the Italian Commedia dell' arte, the Jesuit Theater, the Baroque Theater and Opera, and the folk play.

The Commedia dell' arte developed in Italy in the sixteenth century and soon traveled to Vienna. The plays were characterized by masked actors, simple plots, and improvisation. Although the Viennese audiences could not readily understand Italian, they had no trouble understanding the stock plots, which were expanded through the incorporation of humorous anecdotes and acrobatics.<sup>2</sup>

The Jesuit Theater had a marked influence on the Old Viennese Popular Theater. The Jesuit play tradition which developed in the sixteenth century, was a means of teaching Catholics the doctrines of the Church and

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<sup>2</sup>John Michalski, Ferdinand Raimund (New York: Twayne Publishers, Inc., 1968), p. 20.

developed as a reaction to the Reformation.

Conveying the Catholic way of life by means of colorful and eye-catching magic plays seemed more rewarding than the arduous road of extended intellectual debates. . . . This frank attempt by the Jesuit Theater to reach the largest number of people, in a move to offset the gains of the Reformation, was largely crowned with success.<sup>3</sup>

The plays of the Jesuit Theater included allegorical and magical elements, singing, music, dancing and were characterized by great splendor and elaborate stage effects.

Music was a basic aspect of the Jesuit Theater:

Die Musik war für die Jesuiten ebenfalls eine Selbstverständlichkeit: wirkten sie doch auf dem Boden Wiens für eine Welt, der Musik von je unmittelbares Lebensbedürfnis und eben eine Selbstverständlichkeit gewesen war.<sup>4</sup>

Being didactic in purpose and visual in presentation, these plays appealed to the eye and the ear, in an attempt to reach the intellect.

The attempt of the artists of the Baroque tradition to appeal to the senses of the onlookers was found in art and architecture as well as in plays. Paintings, frescos, churches, palaces of the Baroque period were designed to have an immediate emotional impact on the observer. The Baroque Theater had the same intention and presented extravagant spectacles.

Die visuelle Haltung des Barocks, . . . die auf den eintretenden Besucher und auf die Bildwirkung

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<sup>3</sup>Ibid., p. 22.

<sup>4</sup>Fechter, op. cit., p. 22.

des Raumes ausgerichtet sind, so daß der Betrachter, zu dem der Gläubige hier bereits erniedrigt wird--als ob es sich bei der Kirche auch um ein Theater handle--, diese visuelle Haltung einnehmen muß: dieses Barock beherrscht auch die Bühnenordnung. Das Illusionistische des Raumes bestimmt die Anlage, die Kulissen unterstützen sie durch Schrägstellung; zugleich ermöglichen sie durch drehbare Pyramidenform raschen Dekorationswechsel und zauberische Überraschungswirkungen. Denen dienen auch die vielfachen technischen und maschinellen Anlagen, die die Jesuitenbühnen bereits enthalten, Versenkungen, Maschinen zur Erzeugung der Illusion des Schwebens und vieles andere.<sup>5</sup>

The Baroque Opera, in the seventeenth and part of the eighteenth centuries, used the extensive stage machinery and elaborate spectacle of the Jesuit and Baroque dramas and the stock characters typical of the Commedia dell'arte, but incorporated them within classical and mythological themes.<sup>6</sup>

Mozart's opera, The Magic Flute (1791), had a significant influence on the Old Viennese Popular Theater. It included a basic moral, music and magic. It successfully fused the didactic element with the sensual.

The folk play, the theatrical entertainment of the uneducated, developed from the natural enthusiasm of the people. Uninhibited Blödeln (slap stick) and extemporaneous presentations filled the light-hearted folk play.

A high level of technical ability in producing

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<sup>5</sup>Ibid.

<sup>6</sup>Michalski, op. cit., p. 23.

extravagant visual spectacles, the didactic and illusory elements, the allegorical and magical aspects, the music, song, and dance of the Jesuit and Baroque traditions fused with the light-hearted humor, improvisation and local color of the folk play and the Commedia dell' arte to produce the Old Viennese Popular Theater.

Three authors dominated the Alt-Wiener Volks-theater from 1780-1825: Adolf Bäuerle (1786-1859), Joseph Alois Gleich (1772-1841), and Carl Meisl (1775-1853). Each of these authors produced an amazing number of plays: Bäuerle wrote eighty plays, Gleich over two hundred, and Meisl one hundred and seventy.<sup>7</sup> They were accepted enthusiastically by the Viennese. Because of their success, the authors continued to use the same style and techniques for all their plays. Ferdinand Raimund acted frequently in the plays of these authors.

Raimund's first work, Der Barometermacher auf der Zauberinsel, and his second, Der Diamant des Geister-königs, followed quite closely the style and techniques of his predecessors.<sup>8</sup> Considering himself more than a mere comic, Raimund soon transcended the stylistic recipe of assured success in writing works for the Alt-Wiener Volkstheater.

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<sup>7</sup>Ibid., p. 35.

<sup>8</sup>Ibid., p. 43.

Austria during Raimund's time was characterized by conservatism and censorship. After the downfall of Napoleon, Clemens Metternich, Austria's foreign minister, in an attempt to stabilize the country, enforced tight control through censorship of domestic and foreign literature. Austrian society was an extremely top-heavy bureaucracy. The common people sought diversion in the Alt-Wiener Volkstheater.<sup>9</sup> There, through the illusions of the theater, they could be transported to mysterious lands and into magical realms where the lasting virtues of love, honesty, decency, contentment, and gratitude always triumphed.

Raimund included in each of his eight plays both an ideal world and a world of earthly reality. Throughout the plays the action is transferred from the ideal, spiritual world to that of earthly reality. He created imaginary worlds of allegorical characters and magical spirits and contrasted them to the material, limited world of human existence. Raimund led his audience into the world of imagination in an attempt to show and teach them the true values of life. The absolute values of love, decency, honesty, and contentment are taught to the characters in the plays and simultaneously to the audience. These values are real, while the materialistic striving for power, fame, and wealth are actually

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<sup>9</sup>Ibid., p. 113.

illusions and appearance.

It was to the world of this theater that the people of Vienna escaped. There they could enter the world of imagination where virtue and absolute values were always victorious, where a man was judged by his character, not his social status. The people delighted in entering the world of imagination created for them. They were willing, even desirous, to be taken in by the illusion they saw before them.

Es ist ein theaterbesessenes Publikum, für das er /Raimund/ schreibt, ein Publikum, das sich wohl auch aus einem stagnierenden öffentlichen Leben ins Theater flüchtet, bürgerlich ohne Klassenbewußtsein und strenge Klassentrennung . . . schaulustig und musisch, zugleich kennerisch, manchmal unbarmherzig, aber auch zu jeder Vergötterung bereit. Es sucht die Gemeinschaft im Lachen und läßt sich willig verzaubern.<sup>10</sup>

The audience played an important role in Raimund's works. His theatrical techniques, dramatically visual presentations, and music were intended to involve the audience emotionally in the action on the stage.

Für Raimund's Theaterstücke ist das Publikum bereits konstitutiv, sie rechnen damit in jeder Szene und sind in keiner nur darauf berechnet.<sup>11</sup>

Raimund's works, though regional in origin and certainly to an extent in their appeal, are not restricted to

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<sup>10</sup>Günther Erken, "Ferdinand Raimund," Deutsche Dichter des neunzehnten Jahrhunderts, ed. Benno von Wiese (Berlin: Erich Schmidt Verlag, 1969), p. 309.

<sup>11</sup>Ibid.

geographical and temporal significance. Austrian stages have continued to present Raimund's plays from the time they were written to the present. Prohaska mentions having seen Raimund's works on the contemporary Viennese stage.<sup>12</sup> Moissasurs Zauberfluch and Die unheilbringende Zauberkrone have been presented at the Burgtheater in recent years with stage sets by Oskar Kokoschka.<sup>13</sup> Raimund's works have also continued to be performed on the German stage, especially Der Verschwender, Der Bauer, and Der Alpenkönig und der Menschenfeind. It is of particular interest that Herbert Johannes Holz wrote a radio play version of Moissasurs Zauberfluch in 1958.<sup>14</sup>

A number of Raimund's plays have been translated into foreign languages and performed successfully on foreign stages. The Danish author, Hans Christian Andersen, adapted Der Diamant des Geisterkönigs for the Danish stage and presented it in Copenhagen on October 3, 1849.<sup>15</sup> Der Alpenkönig und der Menschenfeind was adapted for the British stage by John Baldwin. The play opened at the Adelphi Theater in London on January 24, 1831. According

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<sup>12</sup>Dorothy James Prohaska, "Raimund's Contribution to Viennese Popular Comedy," German Quarterly, XLII (May 1969), 366.

<sup>13</sup>Ibid., p. 364.

<sup>14</sup>Michalski, op. cit., p. 86.

<sup>15</sup>Ibid., p. 86.

to the Theaterzeitung, after nearly three months the play was still filling the house.<sup>16</sup> Der Verschwender was translated into Czech by Jan Stepanek in 1840. Erwin Tramer's English translation was published in 1949.<sup>17</sup> Michalski mentions very recent translations of two of Raimund's plays into English: Corliss Edwin Phillabaum presented translations of Das Mädchen aus der Feenwelt oder Der Bauer als Millionär (The Maid from Fairyland or the Peasant as Millionaire) and Der Alpenkönig und der Menschenfeind (Mountain King and Misanthrope) as his dissertation at Ohio State University, 1962 (unpublished).<sup>18</sup>

Raimund's plays also enjoyed considerable success in America. O. Paul Straubinger states that between 1842-1911 numerous performances were given on the St. Louis stage: 34 performances of Der Verschwender, 31 of Der Barometermacher, 11 of Der Alpenkönig, and eight of Der Bauer. The German Theater in San Francisco performed Der Verschwender several times between 1861-1864.<sup>19</sup>

The repeated performances of Raimund's plays in various countries indicate Raimund's universal appeal. It

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<sup>16</sup>O. Paul Straubinger, "Raimund and Nestroy in England and America," Österreich und die angelsächsische Welt, Vol. I, ed. Otto Hietsch (Vienna: Wilhelm Braumüller Universitätsverlagsbuchhandlung, 1961), p. 484.

<sup>17</sup>Michalski, op. cit., p. 111.

<sup>18</sup>Ibid., pp. 124-125.

<sup>19</sup>Straubinger, op. cit., pp. 488-489.



seems pertinent that Schreyvogel, in explaining the success of Der Bauer, points specifically to the "Übereinstimmung von poetischer Idee und theatralischer Erscheinung"<sup>20</sup> (fusion of poetic idea and theatrical presentation); obviously the "theatrical presentation" of a Raimund play to an unusually great extent depends on non-verbal elements.

This thesis is a detailed study of the non-verbal elements in all of Raimund's plays: Der Barometermacher auf der Zauberinsel, 1823<sup>21</sup> (The Barometermaker on the Magic Island), Der Diamant des Geisterkönigs, 1824 (The Diamond of the Spirit King), Das Mädchen aus der Feenwelt oder der Bauer als Millionär, 1826 (The Maid from the Fairy World or the Peasant as Millionaire), Moisasurs Zauberfluch, 1827 (Moisasur's Magic Curse), Die gefesselte Phantasie, 1826 (The Inhibited Imagination), Der Alpenkönig und der Menschenfeind, 1828 (The King of the Alps and the Misanthrope), Die unheilbringende Zauberkrone, 1829 (The Fatal Crown), Der Verschwender, 1833 (The Spendthrift). For the purpose of this thesis, "non-verbal" is defined as the visual and musical elements, those aspects of the play which go beyond the spoken word to

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<sup>20</sup>Friedrich Schreyvogel, "Nachwort," Ferdinand Raimund, Sämtliche Werke (Munich: Winkler Verlag, 1966), p. 721.

<sup>21</sup>All dates given after titles of these plays are dates of composition, not of first performance.

reinforce, enhance, or emphasize what is being said in the dialogue. It excludes the purely linguistic elements and sound effects, such as thunder claps.

The plays will not be discussed in chronological order. After intense study of all eight plays, it became apparent that the non-verbal elements lend themselves to grouping according to types. The visual element is discussed in six categories: allegorical characters, magical element, mechanics of the visual illusion, Verwandlungen, signs and tableaux, pantomime and gesture. The types of music are Rahmenmusik, leitmotif, and songs. Dealing with the types of non-verbal elements rather than the plays in chronological order ensures a more detailed analysis of the elements rather than a summation of the content of each play.

The study of the visual and musical elements in Raimund's plays has posed specific difficulties. As O. Paul Straubinger states, the plays of Raimund were never "meant to be Lesedramen."<sup>22</sup> (The term for plays that, by intent or inability of the author, do not lend themselves to theatrical performances.) Their effectiveness relies on stage presentation. Because of the impossibility to see these plays performed, it has been necessary to recreate the visual aspects in my imagination.

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<sup>22</sup>Straubinger, op. cit., p. 494.

The single primary source of information dealing with the visual element is to be found in the detailed frequent stage directions within the plays. Secondary literary sources have been consulted (see Bibliography). These references have increased my interest in the subject matter, but like the stage directions, the descriptions are purely verbal. The single visual source available to me was a number of illustrations found primarily in Die Alt-Wiener Volkskomödie by Otto Rommel.

In order to get some idea of the music in Raimund's plays, a number of records have been used as reference: a complete recording of Der Verschwender, a record containing songs from Raimund's plays, and a complete recording of Der böse Geist Lumpazivagabundus by Nestroy. The record of the Nestroy play was used as reference because Nestroy, too, wrote in the Old Viennese Popular Theater tradition. The record of Der Verschwender contributed immeasurably to a better comprehension of the musical aspect. Although the number of sources is limited, the ones available can be considered representative of Raimund's plays. This is evident from the fact that Raimund's instructions referring to music in Der Verschwender are very similar to those in his other plays.

## Chapter 2

### THE VISUAL ELEMENT

Raimund, in the tradition of the Alt-Wiener Volks-theater, stressed the visual aspect in his plays in order to appeal to the emotions and senses of his audience. He utilized the visual element to present themes and morals and to create the world of imagination which the Viennese enjoyed entering. Enhancing and supporting the verbal element, the visual aspect of Raimund's plays was an integral part of the plays as a whole. The creation of the realm of the imagination and the presentation of abstract themes in concrete terms were achieved through various means: the use of allegorical characters, the incorporation within the play of a magical element, the use of elaborate mechanical devices, and the utilization of the Verwandlung (open scene change), signs and tableaux, pantomime and gesture.

### ALLEGORICAL CHARACTERS

Raimund borrowed the use of allegories, the crystallization of an abstract concept in human form, from the tradition of the Jesuit plays. The incorporation of

allegorical characters in Raimund's works is not, however, merely a holdover from outmoded tradition. Franz Grillparzer (1791-1872), a contemporary of Raimund's, said of Raimund: "Die Allegorie war für ihn nicht eine veraltete Mode, sondern eine lebendige Grundform seines künstlerischen Erlebens."<sup>1</sup> Raimund's allegories are living characters who act, react, and deal with the mortal characters. He presents allegorical characters "als persönliche Lebewesen . . . läßt sie reden und handeln, singen und tanzen."<sup>2</sup>

The allegories are not included for their sacred or religious significance.

Ihre sakrale Repräsentanz ist seit dem Barock gründlich verbraucht, sie ist rein Spielfiktion geworden, aber als solche bei Raimund wieder ganz um des Menschen und seines Glückes willen da und bei allem Funktionalismus nicht ohne eigene geistige Tönung.<sup>3</sup>

Although they are not the religious personifications that they were in the Jesuit and Baroque traditions, it can be assumed from Raimund's treatment of the allegories representing positive absolute values, that Raimund believed

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<sup>1</sup>Otto Rommel, Die Alt-Wiener Volkskomödie (Vienna: Kunstverlag Anton Schroll and Co., 1952), p. 912.

<sup>2</sup>Adam Müller-Guttenbrunn, Im Jahrhundert Grillparzers: Literatur und Lebensbilder aus Österreich (Leipzig: Georg Heinrich Meyer, 1895), p. 106.

<sup>3</sup>Günther Erken, "Ferdinand Raimund," Deutsche Dichter des neunzehnten Jahrhunderts, ed. Benno von Wiese (Berlin: Erich Schmidt Verlag, 1969), p. 310.

in the existence of these values. The stature of these allegories is never degraded; they are treated seriously and never lowered to the comic level. The plays include allegories of positive values (i.e. Contentment, Virtue, Hope, Love), allegories representing negative characteristics (i.e. Hatred, Evil, Envy) and allegories personifying aspects of nature (i.e. Spring, Summer, Fall, Winter, Night, Evening). The negative allegories and the allegories of nature show human and even humorous characteristics. They connive against one another; they exhibit characteristics such as jealousy, revengefulness, pride, and self-pity.

In Der Bauer als Millionär, Hatred and Envy compete against Contentment for the allegiance of the mortal characters. Although Hatred and Envy manage to win the characters Wurzel and Karl, it is a temporary victory. Contentment manages the final and permanent victory. As is befitting Hatred and Envy, the tactics used by these two characters are devious and sinister. It is when Karl becomes disillusioned that Hatred and Envy take advantage of Karl's momentary vulnerability with a plan so sinister that Envy pays Hatred the best compliment he can: Envy is envious of Hatred (Act II, scene xi).

Winter and Summer in Der Diamant des Geisterkönigs are in constant argument, and as a means to get even with one another, each one sends unseasonal weather into the

other's domain. In Summer it snows and in Winter the weather is much too warm. In this comical episode, Raimund gives the supernatural realm a human quality. The Seasons bicker and complain, are jealous of one another, and must go to the Spirit King to settle their dispute. The King gives Winter and Summer a verbal thrashing and sends them on their way with an order to improve their behavior, much as a parent tells a child to improve his behavior.

Pride and revengefulness are also characteristics of some of the allegorical characters. Envy suffers humiliation because Lakrimosa, a powerful fairy, would not reciprocate his love for her, and so he attempts to get revenge by destroying the future of Lakrimosa's daughter. The sinister plan of revenge conceived by Envy and his brother, Hatred, is the outer frame of the action of the play.

In Die gefesselte Phantasie, the central allegorical figure, Phantasie or Artistic Inspiration, temporarily wallows in self-pity. She complains bitterly that she is the one who binds the hearts of mortals in love, but she herself is destined to never marry. She cries childishly and hides her face (Act I, scene xii).

Although each of the allegorical characters in the plays has supernatural power, a hierarchy of power exists among them. Some of the allegories are more powerful than

others. In Moisasurs Zauberfluch, Virtue tells Death that he must help her. Since Virtue has no power over Death, Death refuses. His power, however, is not as great as that of Eternity and when Eternity demands that Death help Virtue, Death replies in verse:

"Sturmesworte hör ich sausen,  
Widerstand ist mir geraubt,  
Und vor seines Donners Brausen  
Beug ich mein gekröntes Haupt" (Act II, scene iv).

The allegorical characters in Der Bauer also exist within a hierarchy of power. For example, Hatred is very powerful, but when faced with the power of Contentment, he quickly replies: "Pardon Mademoiselle! Je suis désarme (I am disarmed)" (Act III, scene vii). Hatred and his followers humbly step back. None of the mortal or immortal characters is beyond the reach of Love's arrows. Even Hatred is softened temporarily by one of Love's arrows.

In Moisasurs Zauberfluch, the power of the major allegorical characters is limited. Moisasur, Evil, can condemn, but since he is not omnipotent, his curses are limited. He must include in the curse when and how it can be broken. Virtue, also a powerful character, must work within the limits declared in the curse. Virtue has no power to negate the curse, but can use her power to meet the stipulations which will end the curse.

The allegories in Raimund's plays can easily be recognized by the audience. Raimund's stage directions



are very specific as to the costumes to be worn by the allegorical characters. They look the part. The dress of the four Seasons in Der Diamant des Geisterkönigs shows the audience precisely who they are. Winter wears a black fur coat and hat and is completely covered with snow. Summer is a striking contrast to Winter, wearing a nankeen dress and a straw hat adorned with corn flowers and carrying a parasol. With full cheeks, plump Fall is the image of the harvest season. He wears a green inkeeper's jacket, a cap decorated with wine leaves and carries under his arm a bottle of Most, a harvest wine known to all Viennese. In his other hand he carries a large cluster of grapes. Spring, a young gardener, has roses in her hat and carries a rose bush in her arms. The audience sees before them the picture their imagination would create with the thought of the allegories of the four Seasons.

The allegorical characters in Die unheilbringende Zauberkrone are sinister characters and they look it. Hades, the Prince of the Underworld, is a gruesome character. He is dressed in black, wears a black crown and carries a red torch. The Furies of Revenge are terrifying as they emerge from a cave accompanied by a flash of blue lightning. They are dressed in green with snakes wound around their heads.

Virtue, in Moisasurs Zauberfluch, corresponds to the Baroque convention of this allegory. She wears a

gown of white, a garland of roses and carries lilies in her hand. Virtue's antithesis, Moisasur, is as terrifying in his appearance as one could imagine. Surrounded by fire, he arises from a trap door. Raimund describes him in the stage directions as an "Ungeheuer mit Drachenflügeln," a monster with dragon wings (Act I, scene ii). Moisasur has a red metallic crown wound with snakes. His body is covered with scales. The reaction of the audience must be similar to that of the characters on the stage, who recoil at the sight of the macabre monster of evil as he erupts onto the stage surrounded by flames. Raimund's visual presentation of the allegory of evil with dramatic terrifying clarity must have had a great emotional impact on the audience.

The allegorical characters in Der Bauer als Millionär also follow the convention. Youth dances gaily onto the stage wearing white knickers, a white vest with silver buttons and a collar with embroidered roses, a pink jacket and a white hat also embroidered with roses. (See illustration, page 22.) Old Age wears an old housecoat and a fur cap. He enters sitting in a snow-covered coach. When walking he uses a cane. (See illustration, page 22.) Envy and Hatred are quite appropriately dressed in a sinister fashion. Envy, whose symbolic color in German is yellow, is dressed in a yellow Roman toga which has snakes embroidered along the hem. On his head he

Figure 1. Illustrations of Characters in Der Bauer als Millionär (Otto Rommel, Die Alt-Wiener Volkskomödie / Vienna: Kunstverlag Anton Schroll and Co., 1952/ p. 892.)



Raimund as the Ashman (1826)



Therese Krones as Youth (1826)



Korntheuer as Old Age (1826)

wears a turban with snakes wound around it. His brother, Hatred, wears a red toga with a red metallic breastplate and helmet. A constant flame burns from the top of the helmet.

Raimund's dramatic use of the allegorical characters varies: they may be mere comic effect or have direct bearing on the central theme. Of Raimund's eight plays, five contain allegorical characters: Der Diamant des Geisterkönigs, Die unheilbringende Zauberkrone, Moisasurs Zauberfluch, Die gefesselte Phantasie, Der Bauer als Millionär. The four seasons in Der Diamant des Geisterkönigs are included for comic effect. They appear only once in the play and their actions do not contribute to the plot of the play. The actions of the allegorical characters in Die unheilbringende Zauberkrone and Moisasurs Zauberfluch form the outer framework of the two plays. Hades, in Die unheilbringende Zauberkrone, presents a mortal, Phalarius, with a magic crown which will enable him and Hades to rule the world. Only the Furies of Revenge can destroy Phalarius and thereby spoil Hades' plan to rule the world. The Furies cannot be unleashed until three specific requirements are met. A king without a kingdom, a hero without courage, and beauty without virtue must be found. The entire play revolves around fulfilling these three requirements. The allegories in Moisasurs Zauberfluch serve a similar purpose. Because he has been

scorned, Moisasur damns the young Queen of the beautiful Realm of Diamonds to a life in a strange country, changes the beautiful realm into a desert, and transforms the inhabitants into marble statues. The curse will be broken only when the Queen cries for joy in the arms of death. The action of the play revolves around Virtue's attempt to break the curse.

In Die gefesselte Phantasie, Hermione, Queen of the peninsula of Flora, must marry to save her kingdom from destruction by two evil magic sisters. It is Phantasie's purpose to make sure that Hermione marries the man she loves and thereby drive the wicked magical sisters from the peninsula.

Der Bauer has many more allegorical characters than Raimund's other plays. In Der Bauer are found Youth, Old Age, Contentment, Love, Marriage, Envy, Hatred, Morning, Evening, Night, Nonsense, Idleness, and others. They not only provide comic effect and form the outer frame of the play, but they also present the basic theme of the play. The paradoxical situation of Hatred falling in love is comical. The attempt to stop Envy's plans for revenge is the outer frame of the play.

Raimund makes deeper use of the allegorical characters in this play. This is especially apparent in the figures Youth and Old Age. Wurzel, the actual peasant as a millionaire, is visited one evening first by Youth, then

by Old Age. Recalling past experiences, Youth reminisces with Wurzel, then takes final leave of him. Old Age follows Youth and "mit kränklicher Freundlichkeit und persiflierendem Wohlwollen" (Act II, scene ii) practices his quiet tyranny.<sup>4</sup> He changes Wurzel from an active young man to a tottering old man. Wurzel's wealth is then taken away from him.

They [Youth and Old Age] do more than simply constitute an amusing, colorful, and spectacular episode. . . . They have a direct bearing on the central theme of the play--the lesson which is being taught to Wurzel--in that they represent in dramatically figurative terms a crisis in his life.<sup>5</sup>

In very graphic terms, the allegories Youth and Old Age show Wurzel and the audience the transitory nature of human existence and wealth, the basic theme of the play.

Er [Raimund] verwandelt den übermütigen Wurzel, den Bauer und Millionär, auf offener Szene aus einem überkräftigen Lebemann in einen alten abgelebten Aschenmann. Dieser für die Menge äußerlich greifbare Vollzug einer Strafe wird für den Dichter zum ergreifenden Symbol der Vergänglichkeit, der Wandelbarkeit des Glücks.<sup>6</sup>

The allegorical characters in Raimund's plays are functional. As symbols of absolute values, they teach the characters and the audience the lasting values in life. They lead the audience into a romantic world of imagination

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<sup>4</sup>Ibid., p. 317.

<sup>5</sup>Dorothy James Prohaska, "Raimund's Contribution to Viennese Popular Comedy," German Quarterly, XLII (May 1969), 359.

<sup>6</sup>Müller-Guttenbrunn, op. cit., p. 106.

and also contribute to the plot and the central theme of the plays.

#### MAGICAL ELEMENT

Raimund makes similar, but more extensive use of the magical of fairy-tale element. A magical realm of spirits, fairies and magicians is incorporated into each of Raimund's plays. The magical element is indicated in the titles or in Raimund's own description of the plays: Der Barometermacher auf der Zauberinsel, Das Mädchen aus der Feenwelt oder der Bauer als Millionär, Die gefesselte Phantasie, Moisasurs Zauberfluch, Die unheilbringende Zauberkrone, Der Alpenkönig und der Menschenfeind, and Der Verschwender, which Raimund calls an original magic fairy-tale. All the plays are described as magical farces, magical fairy-tales or magical plays. The word magic (Zauber) is used to describe each of the eight plays.

The fairies, spirits and magicians, like some of the allegories, exhibit human characteristics. The intent is to give the spirit or supernatural world human qualities.

Es ist die humoristische Brechung des Geisterhaften, die hier darstellerisch fruchtbar wird und über die bloße Typik hinausführt, ein Widerspruch in den Figuren also, der reizvoll variiert wiederkehrt.<sup>7</sup>

The fairies that inhabit the fairy realm in Der Diamant des Geisterkönigs bicker, argue, falsely flatter, and

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<sup>7</sup>Erken, op. cit., p. 317.

become jealous not only of one another but even of mortals. They go so far as to present a written petition listing their complaints to the Spirit King. Kolibri, a magician and son of a powerful fairy, is terribly unhappy when he first appears because his mother made him stop playing with his friends and go to earth to help a mortal. He whines, cries and pouts until Eduard, the mortal, promises to play a game even more fun than the one Kolibri had to leave. To this Kolibri responds with childlike joy and enthusiasm. At this time Kolibri is more of a little boy than a supernatural spirit.

The evil magical sisters in Die gefesselte Phantasie launch a campaign of revenge because they have been insulted. In Der Bauer, Bustorius, a magician from Warasdin, speaks with a strong Hungarian accent. Ajaxerle, another magician, has a Swabian accent. Antimonia is extremely vain, and her son, Borax, whines constantly. Lakrimosa, a powerful fairy, is punished for her arrogance. Ajaxerle, who is supposed to protect the mortals, nearly destroys the plan to save them from Hatred and Envy by oversleeping.

The magical element in Raimund's plays is not limited to characters; it also includes magical objects and tools. Bartholomäus Quecksilber, the barometer maker in Der Barometermacher auf der Zauberinsel, is given three magic objects: a staff which turns anything it touches



into gold (the symbol of wealth), a horn which when blown summons a magical army (the symbol of power), and a cloak which transports its wearer anywhere (the symbol of ability to transcend the laws of nature). In the same play there is a magic fig tree and a magic spring. The nose of anyone who eats the fruit from this tree will grow very large. The only way to return the nose to its normal size is to drink from the magic spring.

Phalarius receives a magic crown, also a symbol of power, from Hades in Die unheilbringende Zauberkrone. Whoever looks at this magic crown will be so frightened that he will follow every wish of the bearer. A magic torch is presented to the mortals in the same play. The torch will beautify anything its light falls on. When Simplizius drinks from a magic red lake, the normally cowardly fellow is filled with so much pent up courage he wants to strike out at any and everything.

Although the characters in the magic realm are far from the ideal of supernatural perfection, their existence in the plays is essential: it aids in pointing out the moral of the play to the mortal characters and the audience. The morals of Raimund's plays are obvious and can be expressed in few words: Honesty is the most precious treasure, as Erken states it, or as I prefer: Love is the most precious treasure (Der Diamant des Geisterkönigs), wealth offers no contentment (Der Bauer), virtue triumphs

over evil (Moisasurs Zauberfluch), self-recognition is the first step toward improvement (Der Alpenkönig).<sup>8</sup>

Diese Moral, deren Absolutheit und Ernst wieder an sie glauben macht, ist eingebunden . . . in märchenhaftes Geschehen, das der bekannte Apparat von Geistern, Magiern, Feen und Genien anstößt und in Bewegung hält.<sup>9</sup>

Raimund's emphasis on the spirit world is different from play to play. The power of magical characters to improve the situation of mortals or to teach them the values of life varies. Two plays which illustrate Raimund's varying use of the power of the magical realm are Der Alpenkönig und der Menschenfeind and Der Verschwender. The spirit world is most seriously presented in Der Alpenkönig. The King of the Alps, Astragalus, and the spirits of the Alps do not have human weaknesses; they are very powerful and are not comical figures. Astragalus and his followers are good spirits who help mortals. Their actions on stage are all directed toward improving the lives of the mortals in the play. Astragalus' sole intent is to show the misanthrope, Rappelkopf, the error of his ways. It is with visual clarity that Astragalus does literally this. Rappelkopf, in an attempt to flee from all mankind, seeks isolation in nature. He considers nature his only friend. Astragalus, to cure Rappelkopf

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<sup>8</sup>Ibid., p. 309.

<sup>9</sup>Ibid.

of his misunderstanding of nature and of his misanthropic ways, unleashes the fury of nature:

Die Natur, deren "Freundschaft" er /Rappelkopf/ der menschlichen vorzieht und in deren "Gesellschaft" er eingehen will, belehrt ihn mit kräftigen Zeichen, daß er auf der Stufe des Tiers, des Bären in seiner Höhle, auch der Gnadenlosigkeit des Elementaren ausgesetzt ist.<sup>10</sup>

As Erken mentions, nature cures Rappelkopf "mit kräftigen Zeichen," powerful signs. The signs are visual; Rappelkopf literally suffers before the eyes of the audience from the fury of nature. His cabin bursts into flame, he is thrown about by a terrible storm, then nearly drowns in a raging flood. Because of this terrifying experience with nature, Rappelkopf learns a realistic attitude toward and understanding of nature.

Am übertriebenen Spiel des Alpenkönigs, der ihm seine eigene Unleidlichkeit bis zur letzten Konsequenz vorführt, findet Rappelkopf die Maßstäbe des Natürlichen wieder. So steht, wer ganz menschlich geworden ist, auch der Natur wieder richtig gegenüber.<sup>11</sup>

The spirits in Der Alpenkönig use their unlimited power to correct man's misguided ways, to redirect his life, and to change his injudicious values. The spirit world in Der Verschwender is quite different. The spirits have two aspects in common: one, they exist for the good of man, and two, they are treated seriously. The fairy, Cheristane, and her helper, Azur, can use their power to

<sup>10</sup>Ibid., p. 319.

<sup>11</sup>Ibid., p. 320.

improve the material welfare of the mortal characters. They are, however, powerless to alter the fate of man. Their actions are directed toward helping Herr von Flottwell, but their efforts are restricted. They cannot change Flottwell's fate, for only he can determine his own fate. Since Azur has no power to alter or redirect Flottwell's life, he must help in another way. Disguised as a beggar, Azur constantly asks Flottwell for money. The money Flottwell gives the beggar is kept and saved. Twenty years later when Flottwell, the spendthrift, is poor and a beggar himself, the money he had given Azur is returned to him. The spirit world has changed; it is no longer an omnipotent force, but leaves room for an indefinite fate:

Die Geisterintrige dient nun nicht mehr seiner  
 [Flottwells] Besserung, sondern nur noch seiner  
 materiellen Rettung. Das Feenreich verkörpert  
 keine allmächtige Instanz mehr, sondern läßt Raum  
 für ein unbestimmteres Schicksal.<sup>12</sup>

The spirit world can no longer intercede on behalf of the mortal, redirect his life and spare him the unfortunate fate toward which he is headed.

The magical or mysterious elements in the plays cause miraculous events to take place on stage. The spirits illustrate their power by transporting themselves and mortals through the air. The vehicles vary; there are

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<sup>12</sup>Ibid.

sausage-like flying vehicles (Der Bauer), a flying steer (Die unheilbringende Zauberkrone), a huge rooster (Der Barometermacher), and various cloud chariots, wagons, and coaches.

The pleas of mortals are often heard and their wishes literally and visually fulfilled. In Der Bauer, Lottchen, after being thrown out of her home, calls on Night to sink down and hide her shame. Night does exactly this, it descends and surrounds Lottchen and enables her to be transported to the Valley of Contentment. Having been deprived of his youth, Wurzel wishes he were back with his own kind. His wish is heard and before the eyes of the audience he is transformed into a farmer surrounded by cattle.

In Der Alpenkönig, Malchen and August love one another, but cannot marry because her father, Rappelkopf, will not give his permission. She asks for a means to win August. At this, the means literally appears: Astragalus.

Eduard, in Der Diamant des Geisterkönigs, asks if there is no one who can take him to the Spirit King. A statue of a magician changes into a living being. The little magician, Kolibri, answers: "Ich" ("I")!

The power of the magical realm is not limited to answering the pleas of mortals in distress. The spirits cause unbelievable, even catastrophic events to take place on stage. These events enable the spirits to aid the

mortals. These often complex events are spectacular visual presentations.

In order to fulfill the three conditions necessary to stop the tyranny of Phalarius, the spirits in Die unheilbringende Zauberkrone choose two mortals to help them. A magic torch is given to the two mortal characters, Ewald and Simplizius. In search of a King without a kingdom, the mortals are transported to the land of Massana (Act I, scene xix). The King of the plague-ridden country of Massana promises his crown to Ewald, if Ewald can bring an end to their suffering. Ewald agrees and ignites his magic torch. A large, beautiful, peaceful cloud kingdom appears. Behind a golden gate stands the spirit of death. The King opens the gate and enters the peaceful realm. Extinguishing the torch, Ewald is given the crown and hailed as King. At the same instant, the temple and the entire city of Massana collapse and sink into the sea. The steps on which Ewald stands become a flying chariot which lifts him and carries him from the scene of the catastrophe. As he flies away, he once again ignites his torch, changing the terrible scene of destruction into a beautiful idyllic scene: the rubble and ruins are transformed into a green hillside covered with roses and bathed in rose-colored light. These miraculous events in a catastrophic way end the suffering of the people of Massana, who were already destined to destruction. But

more important for the plot, one of the requirements has been miraculously and visually met: a king without a kingdom.

In Der Alpenkönig, the spirits of the Alps help Astragalus cure Rappelkopf of his misanthropy. Rappelkopf's brother-in-law, Silberkern, is coming to visit the Rappelkopf family. In order to indicate to Rappelkopf how terrible and unjust his actions are, Astragalus must literally show Rappelkopf what he is really like. In order to carry out this plan, the spirits must delay Silberkern's arrival. In Act II, scene ii, the spirits visually do just that. A spirit guides Silberkern's coach along a mountainous area. The coach is stopped at the edge of a cliff. Suddenly the horses acquire wings and fly into the air. At a safe distance, the spirit causes the land surrounding the coach to drop out of sight. Through a miraculous event the spirits have detained Silberkern and given Astragalus the time and opportunity to show Rappelkopf the error of his ways.

The miraculous, often complex events take place before the eyes of the audience. No words are spoken. The audience is not verbally informed, but shown. The realm of magic forms the outer frame of the plot. The spirits living in that world are instrumental in solving the human situations around which the action of the play revolves.

Wer den Namen dieses Dichters ausspricht, der zaubert sich ein Bild von Märchenpoesie und gemüts-tiefem Humor vor die Seele, er macht eine Reihe von volkstümlichfrischen Gestalten lebendig vor seinen geistigen Augen.<sup>13</sup>

(Whoever utters the name of this poet conjures up before his soul a picture of fairy-tale fantasy and heart-felt humor, he brings to life before his spiritual eyes a group of figures rich in native freshness.)

### MECHANICS OF THE VISUAL ILLUSION

The effective visual presentation of the often complex events and Verwandlungen (instantaneous open scene changes) necessitates the use of extensive theatrical machinery. The use of elaborate machinery in order to make the visual illusion as dramatic and impressive as possible and to appeal more directly to the sense of sight was inherited from the Jesuit and Baroque play traditions.

Stage effects [of the Jesuit Theater] included the depiction of flying objects, infernal noises, fantastic colors and lights. . . . Characteristics of the Viennese Baroque Opera . . . included . . . an extensive stage machinery.<sup>14</sup>

The machinery enabled characters, clouds, carts and coaches to be transported across the stage, raised and lowered onto and off the stage. It allowed complex scene changes to take place without a curtain drop (Verwandlungen). The use of elaborate machinery made the performance appeal more directly to the senses of the audience; the audience

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<sup>13</sup>Müller-Guttenbrunn, op. cit., p. 99.

<sup>14</sup>John Michalski, Ferdinand Raimund (New York: Twayne Publishers, Inc., 1968), pp. 22-23.



saw the spirits fly through the air, they saw abrupt and dramatic scene changes, they saw rain, lightning, floods and fires. Raimund was well aware of the fact that the audience, even with the use of machinery, did not believe that what they saw before them was real. What the audience saw and enjoyed was skillfully presented illusion. It was a combination of adept presentation and the audience's willingness to accept illusion which made it possible for plays in the Alt-Wiener Volkstheater tradition to enjoy such enthusiastic reception.

Von etwa 1818 steigt die Freude an szenischen Prunk und der Aufwand dafür. Aber eine genauere Betrachtung der szenischen Möglichkeiten der Vorstadttheater in der Biedermeierzeit belehrt uns, daß die Schaubilder des Zauberstückes nur durch die lebendige Illusionsfähigkeit und Illusionsbereitschaft eines noch nicht durch Photographie und Kino verwöhnten Publikums zur Geltung kommen konnte, das sich nicht so ausschließlich rezeptiv verhielt und verhalten durfte wie die Kinobesucher der Gegenwart. Es braucht wohl nicht erst ausgeführt zu werden, wie bedeutsam dieser Umstand für die Intensivierung des Kontaktes zwischen Bühne und Zuschauer ist.<sup>15</sup>

The stage area of the theaters of the Alt-Wiener Volkstheater was limited by the use of Kulissen (wings). These wings were generally mounted on a type of movable platform located under the stage and moved in slots (Kanälen) in the floor of the stage. The ropes from which the wings hung were guided by a series of rollers, drums,

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<sup>15</sup>Rommel, op. cit., p. 768. The information concerning the mechanical devices used in the Old Viennese Popular Theater is derived primarily from this source.

and pullies. The stage men could operate the wings from their posts on Galerien (galleries) on either side of the stage. These galleries were connected by a rampway, described by Rommel as "halsbrecherisch"<sup>16</sup> ("neck-breaking"). From their positions in the galleries, the stage men could also manipulate the flies and the movable scenery.

The staging of "shallow rooms," kurze Zimmer, popular stage settings in Raimund's works, was achieved through diminishing the depth rather than the width of the stage.

Kleine Räume konnten auf solchen Bühnen nur durch Verringerung der Tiefe, nicht aber durch Einschränkung der Breite erzielt werden; die "kurzen Theater" wirkten also sehr breit.<sup>17</sup>

The use of "shallow rooms" was popular for conversation scenes. While the action of the play was taking place in a small room scene, the next scene was completely decorated and prepared. A number of different stage settings existed simultaneously on the stage, each separated from the other by a movable backdrop. At the end of one scene, the backdrop was rapidly lifted exposing the setting of the next scene.

. . . während auf der "kurzen," das heißt untiefen, durch einen Vorhang nach hinten abgeschlossenen Bühne eine anspruchslose Dialogszene abrollte, konnte hinter dem Vorhang eine "große Dekoration"

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<sup>16</sup>Ibid., p. 769.

<sup>17</sup>Ibid., p. 768.

aufgebaut werden, die der aufgehende Zwischen-  
vorhang im rechten Moment ohne Zeitverlust  
enthüllte.<sup>18</sup>

The Leopoldstädter Theater, the theater in which Raimund acted, directed and for which he wrote for nine years, had a stage depth adequate to contain five different scene settings simultaneously. The Theater an der Wien, in which Raimund also acted, could hold eighteen settings. The depth of the stages was amazing and allowed for numerous scene changes to take place rapidly and without interruption.

Scenes i, viii, ix, and xi in Act II of Der Verschwender illustrate the use of the "shallow room" and the division of the depth of the stage into various settings. The setting of Act II, scene i is outside Flottwell's new castle. On the backdrop are the façade of Flottwell's castle, a fence, behind which one can see the garden, and in the distance Flottwell's old family castle. In scene viii, this setting changes, the backdrop is lifted and Flottwell's kurzes Kabinet (small chamber) is visible. This small room setting is changed in scene ix to another room. The lifting of the background of this setting exposes an elaborate setting: a beautiful garden room decorated with gold, flowers, and tapestries. Within this scene another backdrop is lifted unveiling a

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<sup>18</sup>Ibid., p. 770.

magnificent, enormous setting the full width of the stage.

This technique was also easily reversed. A back-drop could be lowered, closing off the scene behind it.

Auch das war natürlich leicht, daB eine Dekoration vorfiel und die Tiefe der Bühne abspernte.<sup>19</sup>

The reversed technique is used following the scene in the garden room in Der Verschwender. At the end of Act II, scene xi, a curtain falls, closing off the garden scene and forming a small room scene. As the stage directions indicate: "Kurzes Zimmer fällt vor" (Act II, scene xii). The change of setting necessitates only the dropping of a curtain, which is the decorated background for the setting of the next scene.

The machinery necessary to lower and lift characters, scenery, and props was naturally very important. Objects of considerable weight had to be lifted from below the stage and lowered from above the stage. The machinery needed to accomplish these feats was often elaborate and complicated.

The canals through which the wings were moved offered a complication in themselves. Each time the canals weren't in use they had to be closed off by the use of Kassetten (long narrow plugs). Although the canals were protected by hard wood panelling, there were often

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<sup>19</sup>Ibid.

splinters which hindered the movement of the movable platform on which the wings were mounted.

The simultaneous change of the wings also caused difficulties. Most stages were equipped with a long shaft which ran under the stage. Through the use of a system of ropes attached to this shaft, the wings on both sides of the stage could be removed simultaneously. The manipulation was so unsure, however, that this mechanical equipment was often not used. Nearly all the theaters preferred to have stage men move the wings manually. Having a number of individuals manipulating the scenery and props caused another problem: timing the scenery changes. The major cue for Verwandlungen or lightning and thunder was usually the ringing of a bell. This cue was heard not only by the stage men, but also by the audience. Sprachröhren (speaking tubes) were also employed. However, they too could be heard by the audience, "doch war Verständigung durch illusionsstörendes Rufen nicht ganz zu vermeiden."<sup>20</sup>

Weights were used to lift decorations and curtains. It was necessary before each performance that the weights were all lifted and in place, since lifting them was a very slow process. In some of the smaller theaters, living weights had to be used. Since the space in the

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<sup>20</sup>Ibid., p. 769.

smaller theaters was limited, the large weights could not be used.

Arbeiter mußten sich als lebende Gewichte an die Seile hängen, was nicht immer ohne Unfälle abging.<sup>21</sup>

Another type of stage effect is illustrated in Der Barometermacher auf der Zauberinsel. With the help of a magic staff Quecksilber changes the gates of a palace into gold. Such magic transformations were achieved by constructing the gates out of narrow boards, which were painted gold on the back. The boards were turned from behind by ropes at the proper moment, exposing the golden side.

Running water and waterfalls were created through the use of painted cords which were pulled over rollers. Lights directed onto the moving lines gave the illusion of moving water. This device was used with great success in Der Alpenkönig when a cloudburst created a flood and the rising water threatened the life of Rappelkopf (Act I, scene xxi).

The lighting of the theaters at the time was a very interesting aspect of this theater period. Artificial lighting had to be used, but only candles and lamps were at the disposal of the technicians. The argand lamp, "a lamp with a tubular wick that admits a current of air

inside as well as outside of the flame,"<sup>22</sup> invented in 1783, was one of the best lamps available. They were mounted next to or over one another on a movable platform. Colored screens could be placed in front of the lamps to change the color of light. The stage was illuminated by footlight lamps, by lamps under the stage mounted on movable platforms, and by lamps in the wings. The lamps in the wings were mounted on ladders, lighting the stage evenly from the base to the top. In order to light a stage artificially, an impressive number of candles and lamps had to be used. The chandelier in the Theater an der Wien alone demanded 800 candles to light the auditorium sufficiently. In spite of the simplicity of the sources, the lighting was very skillfully handled. The windows on the backdrop were transparent so that a single source of light behind the scenery could give the illusion of moving illumination. Eruptions of fire were achieved by placing a pan containing easily combustible materials, hemp fibers saturated with turpentine or tallow, behind the scenery. Act II, scene xix, of Der Diamant des Geisterkönigs illustrates the use of this device when the volcanic mountain erupts forming a sea of fire at its base.

Darkening the stage, to give the illusion of night falling, was easily accomplished by placing a screen in

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<sup>22</sup>The NID<sub>3</sub>, 3d. ed.

front of the lamps on the lamp platform. Moonlight was achieved through the use of carved glass balls which sat on a thin pole which was in turn mounted on a movable platform. Fastened onto the pole was a lamp, which gave off the moonlight. The engraving by Schöller, "Der Geist auf der Bastei--Raimund zündet den Mond an," shows how the actor, in this case Raimund, lights this lamp and thereby literally lights the moon.<sup>23</sup> Another means of slowly dimming a light was to gradually pull a gauze veil over the lamps. The color of the veil varied from red, to blue, to gray, to black. As the veil was moved in front of the lamps, the progressive colors of dusk and night were achieved.

Although basic information dealing with the mechanics of lighting, movement of the wings and backdrop, and changes of small room settings is available, very little is known about the specific mechanics of the Verwandlung, which plays such a major role in the works of Raimund. How was a seat of velvet transformed into an old tree trunk, or a sideboard changed into a couple of large cows (Der Bauer als Millionär, Act II, scene xiii)? How was the collapse of an entire city and its sinking into the sea presented?

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<sup>23</sup>Franz Hadamowski (ed.), Ferdinand Raimund als Schauspieler (Vol. V, Part I of Ferdinand Raimund-Sämtliche Werke, ed. Fritz Brückner and Eduard Castle (6 vols.; Vienna: Kunstverlag Anton Schroll and Co., 1925), p. 104.



Such questions cannot be adequately answered. The reason for the lack of information is understandable when one realizes that the devices of the mechanics were trade secrets: "Die Maschinisten hüteten solche 'Zauberkünste' als Berufsgeheimnis."<sup>24</sup> These secrets were so well kept that frequently the mechanical devices used to create the illusions presented in a play were purchased along with the text and the musical score. In a letter from Raimund to the Prague Theater Director, Johann Nepomuk Stěpanek, in June, 1829, Raimund offered the text of Der Alpenkönig and "das Modell zu der Maschinerie des ersten Aktes."<sup>25</sup>

The complexity of the mechanics and their implementation did lead to failures. Contemporary critics of Raimund's plays mentioned some of the difficulties during performances. An article comments on the performance of Der Alpenkönig on April 11, 1831:

. . . die Darstellung, die ebenfalls vortrefflich war, machte einen um so günstigeren Eindruck, da einige Fehler bei der Dekorations- und Maschinenanordnung, die am ersten Abend stattfanden, beseitigt wurden.<sup>26</sup>

Another article written on January 12, 1833, dealt with a

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<sup>24</sup>Rommel, op. cit., p. 772.

<sup>25</sup>Ibid.

<sup>26</sup>Franz Hadamowski (ed.), Ferdinand Raimund als Schauspieler (Vol. V, Part II of Ferdinand Raimund-Sämtliche Werke, ed. Fritz Brückner and Eduard Castle (6 vols.; Vienna: Kunstverlag Anton Schroll and Co., 1925), p. 809.

guest performance of Raimund in Der Bauer als Millionär at the Josephstädter Theater:

Die Dekorationen sind von Meisterhänden; einige kleine Störungen in der Machinerie sind bei dem beschränkten Raume der Bühne und bei der Neuheit eines solchen Spektakels wohl sehr verzeihlich.<sup>27</sup>

Although the complications caused by the complex mechanical devices resulted in occasional disturbances, the overall effect of the visual presentations was impressive and enthusiastically enjoyed. The essence of Michalski's statement about Der Daimant des Geisterkönigs can justly be extended to include all of Raimund's plays:

Two of the factors contributing to the popularity of this play were the complicated mechanical stage devices and the magnificent scenery required for its production. This intricate stage apparatus was very costly and required a large crew of maintenance men and technicians.<sup>28</sup>

### VERWANDLUNGEN

The Verwandlung, a scene change within a scene which is executed before the eyes of the audience without a curtain drop,<sup>29</sup> contributes to the illusion and the spectacle of the Alt-Wiener Volkstheater tradition.

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<sup>27</sup>Ibid., p. 826.

<sup>28</sup>Michalski, op. cit., p. 68.

<sup>29</sup>The German word Verwandlung (transformation) suggests both an outer scene change and an inner transformation (see p. 50ff of this thesis). Since no adequate English equivalent exists, the German term is used in this thesis.

Nun ist "Verwandlung" freilich schon ein technisches Prinzip dieses Schautheaters, das die Imaginationskraft rege halten will und deshalb den Dekorationswechsel häufig und bei offener Bühne vollzieht, das damit auch gerne "verdeckte" Handlung vermeidet; und auch die Verwandlung als szenische Aktion gehört zum alten Brauch des Wiener Volkstheaters.<sup>30</sup>

This visually-performed scene change is considered part of the dramatic action and enjoyed, in part, purely for the spectacle it offers.

Man gab sich gar keine Mühe, solche Verwandlungen zu verbergen, ja man erhält bisweilen den Eindruck, daß sie von den Zuschauern als ein Schauspiel für sich genossen wurden.<sup>31</sup>

There are numerous Verwandlungen in Raimund's plays. For example, there are fifteen in Der Verschwender, twelve in Der Diamant des Geisterkönigs, nine in Der Alpenkönig and in Moisasurs Zauberfluch. The audience becomes involved in the setting change, but also in the mechanics of changing a scene without a curtain drop.

In Die unheilbringende Zauberkrone, two mortals, Simplizius and Ewald, are presented with a magic torch which will beautify anything its light shines on. Just as Simplizius and Ewald are about to leave for their adventure, Simplizius is visited by his creditor. He has no money to pay his debts. As punishment, he will be thrown into jail. With the help of the magic torch, Ewald improves Simplizius' old, tattered room and transforms

<sup>30</sup>Erken, op. cit., p. 313.

<sup>31</sup>Rommel, op. cit., p. 770.

it instantly into a richly decorated, splendid room. The creditor, upon his arrival, is so taken by the beauty of the furniture and the decorations that he agrees to take the furnishing in lieu of the money Simplizius owes him. This is Simplizius' and Ewald's chance to escape, but as they leave the room, locking the creditor inside, the room changes back to its original shabby condition. Simplizius pokes his head through the window and thrusts the torch back into the room. Instantly, the room is again transformed into one of splendid beauty. As Simplizius withdraws the torch, the room again becomes old and worn. In this one short scene, the room is changed four times; four Verwandlungen take place. These Verwandlungen not only illustrate the power of the magic torch, but also visually involve the audience in magic illusion. This scene points out that the Verwandlung, as a theatrical device, was enjoyed as much by Raimund as by the audience. He not only has the room change from old, to beautiful, and back to old, which no doubt would have served the purpose, but he transforms the room two more times. Raimund seems to delight in the mechanics and the effect of the Verwandlung.

The Verwandlung is often used as a means of transporting the mortal characters and the audience to the spirit world. It offers the opportunity to temporarily

change the setting within a scene. In Act I, scene ii, of Der Barometermacher, Quecksilber is given a magic staff, horn, and cloak. Suddenly lightning flashes. The setting, old ruins, immediately changes into a bright red cloud tent decorated with roses. There a spirit tells Quecksilber the powers of the three magic gifts. After this is explained, the setting changes into the original, old ruins.

In Der Verschwender, the Verwandlung is used to transport the mortal, Flottwell, to the spirit realm. In Act III, scene x, Flottwell, who is old and poor, returns to the ruins of his father's castle. There Azur gives him the money Flottwell had given him when Flottwell was rich. Suddenly, the scene changes; the old ruins are transformed into a beautiful cloud area. The spirit, Cheristance, explains who Azur is and what his intentions were. She tells Flottwell they'll meet again in the realm of boundless love, where all spirits meet. The scene then returns to the old ruins.

These scenes in the spiritual world are very short. The use of the Verwandlung enables the setting to be changed rapidly and without a curtain drop. The Verwandlung is also used to indicate to the characters and the audience a deeper meaning: they are more than merely expedient scene changes. Raimund's plays are didactic and the Verwandlung is used as a means of visually

presenting ideas and values to the audience.

Raimund hat dieses Wirken wieder auf etwas tiefer Menschliches bezogen und ihm nicht selten metaphysische Eigenbedeutung zuzuerteilen gesucht. Vor allem als Vanitas-Exempel erhalten seine Verwandlungen eine spektakuläre Kraft; die glänzenden Paläste des Bauers Wurzel und des Fischers Karl werden zu Hütten.<sup>32</sup>

As we have seen, the sudden transformations of Simplizius' room in Die unheilbringende Zauberkrone illustrate the transitoriness of worldly possessions. In Der Bauer, Wurzel, through the work of Youth and Old Age, is transformed into a tottering old man. Following Wurzel's transformation, his surroundings are changed by a Verwandlung, which visually illustrates the fact that Wurzel has also lost his wealth as punishment for his pride. The splendid room in his castle and the castle itself are changed into his old, delapidated cabin. The velvet upholstered chair on which he is sitting becomes a tree trunk. He and his servant are transformed into peasants. Mountains and glaciers appear in the background (Act II, scene viii, Der Bauer). This Verwandlung is a visual illustration to the audience as well as Wurzel of the transitory nature of wealth and the penalty for pride.

In the tradition of the Besserungsstück (an unsophisticated play of moral conversion) the didactic intent of Raimund's plays is to correct the misguided

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<sup>32</sup>Erken, op. cit., p. 313.

values of the characters and, thereby, show the audience the true values in life. Influenced by the efforts of the spirits, the mortal characters realize the errors in their judgment. A visual change in scene or setting accompanies an inner change in the characters.

An open scene change accompanies the inner change in Eduard in Der Diamant des Geisterkönigs. Eduard promises Longimannus, the Spirit King, that he will find an honest girl and present her to Longimannus in exchange for a diamond statue. Eduard's endeavors are purely for monetary gain. He finds the honest girl, Amina, and even though he loves her and she loves him, he will sacrifice her for greater wealth. Before they reach the castle of the Spirit King, Eduard realizes that love and Amina are of greater value than a diamond statue. He will not give Amina to Longimannus even though he is threatened with destruction. When Longimannus realizes that Eduard's values have changed, that he is aware that love is of greater value than material gain, a Verwandlung takes place. The frightening scene of streams of lava caused by Longimannus to test the authenticity of Eduard's inner change is transformed into green hills covered with flowers. The fire-and-lava-spewing volcano becomes a beautiful hillside. The lake of molten lava is transformed into a silver sea. As Eduard becomes aware of the true values in life, the terrifying scene changes into one of beauty

and peace. The visual, physical change of setting emphasizes the inner change in Eduard.

In Der Bauer, Karl, the fisherman, and Wurzel, the peasant, are taught in dramatic and visual terms that wealth cannot buy happiness. Wurzel must lose his youth and his wealth to realize this. Given a choice between his wealth and the girl he loves, Lottchen, Karl knows that wealth without Lottchen will not bring him happiness or contentment. When both characters have learned this important lesson, a Verwandlung takes place. Karl's palace is changed into a fishing cabin on a beautiful lake. Majestic mountains are seen in the background. Spirits and fairies descend on clouds and a spring appears which will allow those who drink from it to forget the evil that has transpired. The Verwandlung indicates the inner change in the characters.

The spirits in Der Alpenkönig intend to change the misanthropic ways of Rappelkopf. The cure is in two parts: first, Rappelkopf must agree to change; second, through self-recognition, he must be made aware of his misanthropic nature. Each step indicates a change in Rappelkopf's character. The first step is achieved when Astragalus unleashes the fury of nature. Rappelkopf's cabin is burned down, he is thrown about by a savage storm. He must climb a tree and hold on for his life or else drown in a flood. Astragalus floats in a boat beside Rappelkopf. As the



water rises higher and higher, Rappelkopf agrees to improve himself. The first inner change has taken place. Instantly the scene changes. The boat is transformed into two mountain sheep with golden horns; the tree to which Rappelkopf is clinging becomes a cloud chariot carrying both Rappelkopf and Astragalus. The water disappears and the entire stage changes into a picturesque rocky landscape. Huge firecrackers explode as the chariot glides over the stage.

Rappelkopf's greatest inner change takes place when he recognizes his own misanthropic ways. He has been living in a world of delusion. He considers himself a generous, fair man whose trust and honesty are being abused by others. Actually Rappelkopf is an impossible, mean, selfish and misguided man. Astragalus, after getting Rappelkopf to agree to change, has to show Rappelkopf how terrible and unreasonable he really is. This Astragalus does; he literally shows Rappelkopf. He assumes Rappelkopf's identity and has Rappelkopf appear in the guise of his brother-in-law. By watching himself, Rappelkopf recognizes his behavior for what it really is: misanthropic. In this scene Raimund gives physical form to the mirror image so frequently found in Romanticism. When the self-recognition takes place and Rappelkopf swears never to be a misanthrope again, a Verwandlung ensues. The scene changes symbolically to the Temple of

Self-recognition, with tall crystalline columns inlaid with gold. A large sun is visible in the background. Astragalus is once again Astragalus and Rappelkopf has been returned to his original identity. The Verwandlung emphasizes the inner change in the character.

Raimund makes varied use of the Verwandlung. It is an expedient means of changing a setting. The audience is fascinated not only by the spectacle, but also by the mechanics of achieving such complex instantaneous scene changes. The open scene changes were not, however, only utilized as theatrical devices. The Verwandlung is used to visually emphasize an important inner change in a character.

Es [das Magische] "verwandelt" den Menschen und die Bühne, denn keine innere Verwandlung geschieht hier ohne theatralische.<sup>33</sup>

(The magical element transforms the human beings and the stage, for no inner transformation occurs without a theatrical transformation.)

#### SIGNS AND TABLEAUX

Another means of presenting meaning visually which is employed by Raimund is related closely to the verbal element. Signs, i.e. written words, are presented to the audience in what Raimund calls transparente Buchstaben

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<sup>33</sup>Ibid.

(letters on transparent material which is lighted from behind).<sup>34</sup>

In Der Bauer, Karl, the poor fisherman, in an attempt to gain wealth and thereby win his love's hand in marriage, yields to the temptations of Evil and Hatred. Karl is assured infinite wealth; he need only knock down all nine pins in a magic bowling alley. If he knocks down less than nine, he will die. On both sides of the stage in the bowling scene, Act II, scene xii, p. 183, are the phrases: "Anton Prey traf nur drei--Gottlieb Pracht, alle acht--Philipp Thier schob nur vier--Michael Koch, ein Loch."<sup>35</sup> These signs are a comic, but macabre reminder of the danger present in this scene and Karl's very poor chances of winning.

At the end of this play all the spirits and fairies descend to join the mortal characters. With them descends the word Erlösung indicating to the audience that all of the problems have been solved and happiness awaits the characters. Contentment then causes a spring to appear over which are found the words Quelle der Vergessenheit des Übels. The signs in the bowling scene and the sign,

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<sup>34</sup>Gerhard Wahrig, Deutsches Wörterbuch (Gütersloh: Bertelsmann Lexikon-verlag, 1968), pp. 3597-3598.

<sup>35</sup>The verbal humor in these inscriptions suggests the often comical verses on Austrian wayside shrines commemorating fatal accidents. Raimund's use of such inscriptions again proves how close he was to the way ordinary people felt and thought.

Erlösung, reinforce the verbal element. The audience knows, from what is spoken, the stipulations in Karl's attempt to gain wealth. The signs emphasize the danger, which the audience has been told exists. The word Salvation (Erlösung) reinforces what the audience has already perceived. The action of the play and the change in the characters indicate that the problems have been solved. The sign Quelle der Vergessenheit des Übels (Spring of Oblivion of Evil) is not a device to emphasize the verbal element, but essential to the audience's understanding of what is transpiring on stage. The appearance of the spring and the characters drinking from it would make no sense to the viewer without the sign. This visual presentation is of basic importance to the understanding of the action of the play.

The sign on the temple of Virtue in Moisassurs Zauberfluch serves a double purpose. The temple is the setting of the first scene of the first Act. On the temple are written the words: "Wer sich der Tugend weiht, hat nie des Bösen Macht zu scheuen." The audience is shown to whom the temple is dedicated. As the words indicate, it is Virtue's temple. The sign also has a larger meaning: it presents in concrete form the basic theme of the play. The didactic intent of the play is to illustrate that virtue is stronger than evil. The audience is visually informed of the moral at the beginning

of the play. The same scene appears at the end of the play. Once again the temple and the words are seen. The action of the play has proved that Virtue does triumph over Evil. The moral is emphasized by the action of the play and indicated by the written words.

The tableau, a living picture made up of a group of characters who strike and hold a pose, was a popular device used by Raimund.

Aus den Theaterlexika der Zeit erfahren wir,  
wie beliebt auch das selbstzweckliche Arrangement  
solcher "lebenden Bilder" auf den Theatern war.<sup>36</sup>

Raimund's tableaux are far from being merely a decorative theatrical technique. Raimund crystallizes the basic meaning of his play into living pictures.

The moral of Moisasurs Zauberfluch, virtue triumphs over evil, is illustrated visually in a living picture at the end of the play. Rescued from evil, Alzinda and Hoanghu kneel before Virtue, who gazes toward heaven. Over their heads hover spirits carrying a crown of lilies. The sacrificial fire to Virtue flames up. Priests, citizens and other spirits of Virtue group around the two kneeling figures and Virtue. The entire group holds its pose and forms a tableau. The audience has been told in the language, shown in the action and the sign on the temple, that virtue has the ability to triumph over evil. Raimund emphasizes the fact once more through the use of

<sup>36</sup>Erken, op. cit., p. 313.

the tableau before the curtain falls.

An imposing tableau is formed in Act I, scene xix, of Die unheilbringende Zauberkrone. Deep in the background of a royal room in the palace of the King of Massana is a huge bronze figure of a Fury. Faces peer from behind clouds. Four shadows stand next to an open grave, from which a golden casket partially protrudes. The lighting is dim. The King sits in front of this scene in an arm-chair surrounded by his ministers and other citizens. The characters form a tableau. This picture shows the audience the terrible situation the plague-ridden kingdom of Massana is in and its eventual outcome. Through the text the audience is told previously that the kingdom and all its inhabitants will be destroyed. The macabre tableau illustrates this fact visually. The gruesome Fury, the faces in the clouds, the shadows working over the open grave and the golden casket present an imposing picture of the fate of the King and his realm. The tableau is a crystallization of the transitory nature of power and life.

The moral, wealth does not insure contentment, is the basic lesson taught in Der Bauer. In the last scene of the last act, Karl, the fisherman, must decide between wealth or the hand of Lottchen in marriage. He discards the wealth when he realizes that he can find happiness and contentment only with Lottchen, for without her there

is no happiness. The once arrogant and rich Wurzel has fallen from his wealth and is now an aged Ashman. He too has learned that wealth cannot buy happiness and contentment. The audience knows that the characters have been taught their lesson. A tableau is formed. A beautiful fishing area appears. Majestic mountains surround a beautiful lake. Spirits, dressed as fishermen, float on the lake in small boats and throw their nets into the water. The characters hold their positions and form a living picture symbolizing the peace and contentment awaiting the characters who have learned that wealth does not offer contentment.

Certain of Raimund's tableaux are also accompanied by a written sign. These tableaux show direct relationship to the emblematic tradition. An emblem is a visual presentation of an idea or a value. It is a means of describing or picturing an idea in concrete terms through the use of a picture and a phrase or word which states the idea.

Die unschuldige Gepflogenheit, solche  
Schaustellungen gelegentlich zu beschriften . . .  
verweist auf die emblematische Tradition.<sup>37</sup>

An example of this emblematic tradition is found in Act I, scene xv, of Der Barometermacher. At the end of this scene an entire war is waged on stage. A palace

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<sup>37</sup>Ibid.

is stormed and set afire, cannon blast through the palace gates, the defeated are brought from the burning wreckage and to the feet of Quecksilber, the victor. The victorious army gathers around the captors, as Quecksilber places one foot on one of the fallen defeated and strikes the pose of victory. Descending on clouds, the goddess of War is surrounded by four spirits who wave tiny flags. Each spirit holds a letter, which combined spell Sieg (victory). The characters remain motionless to form the tableau. The picture illustrates victory and the word states the idea presented visually.

The signs and tableaux in Raimund's plays contribute to the total effect of the plays. They are techniques of visually presenting ideas, visually reinforcing the action and visually emphasizing the basic themes of the plays:

Raimunds Tableaux oder "Gruppen" sind jedoch selten bloß dekorativ, fast immer arretieren sie eine bedeutende Situation, heben sie ein Sinn-Bild aus dem Ablauf hervor. . . . Er wirft Metaphern auf, die sich fortspinnen und zu ganzen allegorischen Szenen ausweiten.<sup>38</sup>

As has been illustrated, Raimund uses the tableau functionally: in these pictures presented at crucial moments within the plays, the moral stands before the audience in crystallized form.

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<sup>38</sup>Ibid., pp. 313-314.



## PANTOMIME AND GESTURE

Pantomime, action or gestures without words as a means of expression, is a device for imparting meaning by showing, not telling. The pantomime, a popular form of entertainment long before the Alt-Wiener Volkstheater, is generously incorporated in Raimund's plays.

Outstanding examples of Raimund's use of pantomime can be found in Der Diamant des Geisterkönigs. In order to gain entrance into the castle of the Spirit King, a mortal must climb a magic mountain protected by the evil spirit, Koliphonius. If on his ascent of the mountain the mortal turns around, Koliphonius will transform him into a plant or animal and the transformed mortal will never leave the mountain. Koliphonius' sole intent is to make the mortals turn around, and he causes apparitions to appear in an attempt to attain his goal. Eduard and Florian's attempts to climb this mountain are presented in pantomime. Koliphonius tries to get Eduard to turn around by tempting him with four beautiful nymphs who dance around him. A man with a knife attacks a woman, but Eduard refuses to turn around and ascends the mountain successfully. Watching from the base of the mountain, Florian has acted out Eduard's every step. "Florian hat während der ganzen Szene seine Empfindungen mimisch ausgedrückt" (Act I, scene xxvii). Florian then attempts

the climb and is tempted by four young maidens, ignores them, and continues. He is confronted by other apparitions, which he withstands. It is the form and voice of Mariandl, his love, that causes Florian to turn around. The attempts at climbing the mountain, Florian's pantomime of Eduard's ascent, and the actions of the apparitions are not narrated, but presented in pantomime.

A pantomime scene important to the plot of the play takes place in Act I, scene xi, of Moisasurs Zauberfluch. Hoanghu is visited by the Dreamgod, who shows him what has happened to his wife. While he sleeps, apparitions of Hoanghu and his wife, Alzinde, enact in capsule form the events that have taken place. No words are spoken. The scene is purely pantomime and is an integral part of the plot. It gives Hoanghu necessary information and leads to the solution of the dramatic action.

Raimund uses pantomime to make words into pictures. In Act I, scene xxi, of Der Alpenk nig, Rappelkopf swears he will not try to improve his misanthropic nature even if water should rise as high as his neck: "wenn mir's Wasser bis an den Hals auch geht." The King of the Alps takes these words literally and unleashes the fury of nature. Rappelkopf, in pantomime, tries desperately to flee from the terrible storm and flood. He climbs a tree, but the water rises higher. Finally Rappelkopf can climb no higher and the flood rises until only Rappelkopf's head

is above water. Raimund shows that a word spoken is more than merely a word, that what one says may have consequences.

Closely related to the pantomime is the gesture, where actions accompany the spoken word. A gesture is a motion which expresses or emphasizes feelings or ideas which have already been verbally communicated. In Der Bauer, Raimund combines pantomime and gesture. Wurzel swears that he will never allow his adopted daughter to marry Karl, the poor fisherman, until his own hair turns white. As he says this a satyr, unnoticed by Wurzel, but definitely seen by the audience, appears and writes down Wurzel's oath. This short pantomime by the satyr shows the audience that this oath will be remembered. In Act II, scene vii, Wurzel must assume the consequences of the oath. After Youth has taken leave of Wurzel forever, Old Age visits him. In a very dramatic, visual manner Old Age turns Wurzel into an old man. As Old Age tells Wurzel that he is now an old man, he places his hand on Wurzel's head and the hair turns white. With this gesture, Old Age causes the oath to be taken literally: Wurzel's hair has turned white. A literal tie has been formed between action and word. The audience sees Wurzel transformed into an old man. Every man gets older with every passing day, but fortunately time is gentle and the process is gradual. In this scene time is far from gentle; the

entire process of aging takes place in a matter of minutes. The gesture of turning Wurzel's hair white is more than a literal tie with the spoken word; it is also an illustration in visual terms of the transitory nature of human existence and the consequences of pride.

Dieser für die Menge äußerlich greifbare Vollzug einer Strafe wird für den Dichter zum ergreifbaren Symbol der Vergänglichkeit, der Wandelbarkeit des Glücks.<sup>39</sup>

The gesture, as well as emphasizing what is said, can also contribute to the action of the play. Flottwell, the spendthrift in Der Verschwender, commissions a jeweler to make a ring for Amalie, Flottwell's love. When the ring is completed and shown to him, Flottwell is extremely angry because he is dissatisfied with the jeweler's work. Unconcerned about the value of the ring, Flottwell throws it out the window in a rage. With this one gesture, Flottwell visually illustrates his nature and fate. For later in his life, when he has lost all his wealth, he realizes that he had figuratively thrown his wealth out the window.

In Der Diamant des Geisterkönigs, Eduard and Florian must find an eighteen-year-old girl who has never told a lie. Eduard will know by observing Florian's actions if a woman has lied or not. Eduard need only take the hand of a woman. If she has lied, Florian will experience

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<sup>39</sup>Müller-Guttenbrunn, op. cit., p. 106.

terrible pain throughout his entire body. But if the woman has never lied, Florian will encounter the most wonderful feeling of pleasure and well-being. It is on the Island of Truth that Florian, through gesture, carries out his unpleasant task.

Pantomime and gesture are visual means of expression employed by Raimund. They are used to express ideas and emotions, to emphasize the spoken word, and to contribute to the action and plot of the plays. Pantomime is a typical element of the Zauberstück (magic play) and essential to the type of play Raimund wrote.

## Chapter 3

### THE MUSICAL ELEMENT

Music played a significant role in the plays of the Alt-Wiener Volkstheater. Raimund considered the musical aspect an integral part of his plays. As Friedrich Schreyvogel says: "In jedem der Werke Raimunds spielt die Musik eine wesentliche Rolle."<sup>1</sup>

Four noted and respected composers of the period worked with Raimund on the musical scores of his plays: Wenzel Müller (1767-1835), Joseph Drechsler (1782-1852), Konradin Kreutzer (1780-1849), and Philipp Jakob Riotte (1776-1856). The music for Der Barometermacher auf der Zauberinsel, Die gefesselte Phantasie, and Der Alpenkönig und der Menschenfeind was composed by Wenzel Müller, who at the age of nineteen in 1786 became the conductor at the Leopoldstädter Theater. He remained in Vienna and at this theater for the rest of his life, except for the period between 1808 and 1813, when he was the director of the Opera in Prague. He wrote over 200 light operas (Singspiele) which were very popular. He also composed

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<sup>1</sup>Friedrich Schreyvogel, "Nachwort," Ferdinand Raimund, Sämtliche Werke (Munich: Winkler Verlag, 1966), p. 732.

symphonies and masses, which were not as successful as the light operas.<sup>2</sup>

Joseph Drechsler collaborated with Raimund on Der Diamant des Geisterkönigs, Der Bauer als Millionär, and Die unheilbringende Zauberkrone. Drechsler became a choir director and organist in Vienna after first working as a theater conductor in the provinces. He spent eight years, from 1822 to 1830, as the conductor at the Leopoldstädter Theater. In 1844, he became the music director at St. Stephen's Cathedral, where he composed many masses and liturgical works. Much of his work involved composing music for Singspiele (light operas) and plays of the Alt-Wiener Volkstheater. His compositions for Der Bauer als Millionär were the most successful of his endeavors as a composer for works of the Alt-Wiener Volkstheater.<sup>3</sup>

Konradin Kreutzer contributed the music to Der Verschwender. Kreutzer was, at various times in his life, court conductor in Stuttgart, Schaffhausen, and Donaueschingen. From 1822-1832, he was the conductor at the Kärntnertor Theater. He was the musical director of the Josephstädter Theater from 1833-1837. He returned to the Kärntnertor Theater in 1837 and remained until 1840.

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<sup>2</sup>Eric Blom (ed.), Grove's Dictionary of Music and Musicians, Vol. V (London: Macmillan and Co., Ltd., 1954), p. 994.

<sup>3</sup>Wilhelm Zentner, "Nachwort," Der Bauer als Millionär (Stuttgart: Philipp Reclam Jun., 1966), p. 79.

Moving to Cologne in 1840, Kreutzer remained for two years as the municipal music director. He wrote concertos, oratorios, and songs. His greatest successes were both composed in 1834: "Das Nachtlager von Granada" and the music for Der Verschwender.<sup>4</sup>

The music for Der unheilbringende Zauberkrone was composed by Philipp Jakob Riotte. Born in Trier in 1776, Riotte made his first musical appearance at Frankfurt am Main in 1804. In 1806, he became musical director at Gotha, but left in 1808 to conduct French operas at the Congress of Erfurt. His operetta, "Das Grenzstädtchen," was presented at the Kärntnertor Theater and Riotte remained in Vienna from this date on. He became the conductor of the Theater an der Wien in 1818. His musical compositions included operas, operettas, ballets, sonatas, and concertos.<sup>5</sup>

The music in Raimund's plays is of three basic types: Rahmenmusik (music that frames the play), leit-motif, and songs.

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<sup>4</sup>Eric Blom (ed.), Grove's Dictionary of Music and Musicians, Vol. IV (London: Macmillan and Co., Ltd., 1954), pp. 851-852.

<sup>5</sup>Eric Blom (ed.), Grove's Dictionary of Music and Musicians, Vol. VII (London: Macmillan and Co., Ltd., 1954), p. 181.



### RAHMENMUSIK AND LEITMOTIF

Raimund's plays are framed with music, which takes the form of a chorus, orchestration or both. Each of his eight theater works begins with a chorus, except Raimund's first work, Der Barometermacher auf der Zauberinsel. This play was originally begun by Karl Meisl (1775-1853), who never got beyond the first act. It was completed by Raimund, who also reworked the first act, but did not have the chorus begin the play.<sup>6</sup> Der Diamant des Geisterkönigs, Die gefesselte Phantasie, and Moisasurs Zauberfluch begin with a chorus. The introductory chorus in Die unheilbringende Zauberkrone is described by Raimund in the stage directions as a Jubelchor (a chorus of jubilation). An orchestral prelude introduces Der Verschwender. Following the orchestration is the chorus. The sound of hunting horns is heard, since the hunt is the background of the action on the first Act. The introductions of Der Bauer als Millionär and Der Alpenkönig und der Menschenfeind are more elaborate musically than the other plays. Der Bauer begins with a vocal and instrumental quartet. The instruments are two violins, a viola and a cello played by various spirits of the magical realm. Spirits also make up the chorus, which is supported by the music of the quartet. An overture establishes the mood and the

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<sup>6</sup>John Michalski, Ferdinand Raimund (New York: Twayne Publishers, Inc., 1968), p. 61.

setting of the first scene of Der Alpenkönig. It begins softly; the happy song of birds can be heard. It then changes into a fremdartiges Jagdgetöse (strange hunting sounds) accompanied by the report of guns. The first scene takes place in the Alps and centers upon the spirits of the Alps as they return from the hunt. This overture is followed by the chorus.

Music also concludes Raimund's eight plays. Der Diamant des Geisterkönigs, Die gefesselte Phantasie, and Die unheilbringende Zauberkrone end with choruses. Der Bauer als Millionär and Der Verschwender conclude with a combination of chorus and song. The finale of Der Barometermacher, like that of Der Alpenkönig, is a SchlussGesang (final song) sung by the major mortal character. The chorus of Moisasurs Zauberfluch comments briefly at the end of the play, but it is the spirit of Virtue who concludes the play.

Decorative music frames the outer part of the play; it also separates the acts within the play. The first Act of Der Barometermacher ends with a war which is carried out on stage. As the war rages on, Schlachtmusik (battle music) can be heard. The music reinforces the action on stage. Music also accompanies the conclusion of the first Act of Der Diamant des Geisterkönigs. Both Act I and Act II of Der Verschwender end with orchestral accompaniment. Musical background is also heard in the last

scene of Act I of Die unheilbringende Zauberkrone. Act II, scene i, of Die gefesselte Phantasie begins with a musical introduction. Musical orchestration also introduces the first scenes of Act II and Act III of Der Bauer als Millionär.

Music which frames the plays and separates the acts also informs the audience of the mood of various settings. For example, the overture which begins the first Act of Der Verschwender is festive and light. It musically introduces and reflects the affluent, festive life of the rich young Flottwell. This affluent life continues throughout Acts I and II. The orchestration which introduces Act III is quite different; it is very somber. Flottwell is no longer rich, he is a penniless, friendless pauper. The musical introductions appropriately reflect the mood of the scene.

Orchestral accompaniment of the action on stage is found frequently throughout Raimund's plays. Often no detailed description of the type of music is stated in the stage directions. Raimund uses such general terms as leise (soft), or more frequently passende (appropriate). The musical background in these situations is basically decorative, but it also aids in setting the appropriate mood. The decorative music accompanies such events as the rising and setting of the sun and adds to the total effect of the scene. As the curtain opens in Act III,

scene x, of Der Verschwender, Flottwell can be seen climbing a cliff in an attempt to reach the ruins of his father's castle. As he climbs the cliff, the dramatic music increases in intensity. The music reaches a climax as Flottwell reaches the ruins. No words are spoken during the climb. As the audience watches Flottwell, it also listens to the music, which appropriately reinforces what is seen. The visual element is emphasized by the musical element.

Musical phrases reinforce dramatic events on the stage, contributing to the mood of the situation. Zitternde Musik (quivering music) is heard as Azur reads from the Book of Fate in Act I, scene x, of Der Verschwender. The music can be heard as Azur reads from this book. The Book of Fate states that Flottwell alone is the master of his fate. No one can alter Flottwell's fate, except Flottwell himself. Even the supernatural magic of the spirits is powerless to alter the fate of a man. The mood of the music emphasizes the serious content of the message in the Book of Fate.

A similar musical arrangement accompanies the last section of Azur's last speech in Act III, scene x. A combination of harp and violin music is heard as Azur addresses Flottwell for the last time. Azur tells him to take the treasures and money which Flottwell had given Azur,

who is convinced that Flottwell will better understand their value since he has now come to recognize the world. As Azur speaks, the musical background is heard. In such situations as Azur reading from the Book of Fate and his last speech to Flottwell, the appropriate mood of the musical accompaniment increases the emotional reaction of the audience and stresses the serious content of the dialogue.

The Rahmenmusik composed for Raimund's plays is basically decorative in nature. It begins and ends the plays and the acts within the plays. Contributing to the mood of the settings and the action of the plays, the Rahmenmusik reinforces the visual and verbal elements and contributes significantly to the total effect of Raimund's plays.

An effective musical device was borrowed from opera, the leitmotif, and incorporated very successfully in Raimund's plays. The leitmotif is a musical phrase which represents and recurs with a specific character or situation. When a specific musical theme is established for a character or situation, the playing of this theme informs the audience of the appearance of the character or situation.

The leitmotif is used very effectively in Der Verschwender. The appearance of Cheristane, a supernatural spirit sent to earth to improve the life of the Flottwell

family, is always announced and accompanied by gentle harp music. This harp theme is first heard in Act I, scene x, announcing Cheristane's initial appearance on stage. The leitmotif continues as background music while Cheristane speaks. She appears again in scene xii of the same Act accompanied by the ethereal musical phrase. As the scene ends and Cheristane takes leave of Flottwell, the harp music is once again heard. Cheristane does not appear again until Act III, scene x. Her arrival on stage is preceded by the leitmotif, informing the audience of her arrival. This gentle musical phrase offers an ethereal quality to the scenes in which Cheristane appears. The gentle, fragile theme also implies the character of this representative from the Fairy Realm. Cheristane's gentle, loving, benevolent nature is reflected in the soft harp music. The delicate leitmotif is also a cue to the audience of a transition from Flottwell's world of earthly reality to the ethereal realm of the Spirits.

The musical theme of the "Beggar's Song" is a second leitmotif in Der Verschwender. This theme is first heard in Act II, scene iii, when Flottwell notices and remarks about the beggar he sees sitting on the steps of his castle. The musical theme is heard whenever the beggar appears and when Flottwell thinks of him. The theme is repeated frequently in Act II. The beggar is actually Azur, the supernatural spirit sent by Cheristane to aid Flottwell,

but he is also the symbol of Flottwell twenty years from this time. He is a warning to Flottwell of his eventual fate if Flottwell does not begin to realize what he is doing with his life. In Act II, scene viii, the beggar sings his song:

"Habt Dank, habt Dank, ihr guten Leute,  
Daß ihr so reichlich mich beschenkt,  
Mein Herz ist ja des Kummers Beute,  
Durch eigne Schuld bin ich gekränkt."

Flottwell is the only character who sees and hears this mysterious beggar. The song touches Flottwell deeply as, later in the scene, the last lines of the song and the musical theme are heard in the distance:

"Mein Herz ist stets des Kummers Beute,  
Durch eigne Schuld bin ich gekränkt."

The beggar appears for the last time at the end of the second Act accompanied by the leitmotif. Flottwell and his beloved Amalie are running away to England. Her father's denial of her wish to marry Flottwell has forced the two lovers to secretly run away. Awaiting Amalie's arrival, Flottwell is approached by the beggar, who begs for more money. Again the leitmotif is heard. As Amalie arrives and she and Flottwell depart for England, concluding the second Act, the beggar's leitmotif continues, a haunting reminder of Flottwell's impending fate.

The leitmotif is also utilized to represent a situation in Der Verschwender. The musical theme of the overture which introduces the play is used as a leitmotif. It

is light and festive in quality and represents the affluent life of Flottwell while he is rich. This theme is repeated in Act II, scene xi. Its festive melody introduces the action of this scene which is a party to celebrate the birthday of Amalie in the magnificently decorated garden room in Flottwell's castle. Many beautifully dressed guests are present. The atmosphere is festive and light. As the action of the scene progresses, the gay party atmosphere is changed to one of impending disaster. Flottwell and Flitterstein, the man chosen as Amalie's bridegroom by her father, argue, insult one another, and demand gratification in a duel. At the end of the scene the music is no longer festive, but more appropriately somber and dramatic. The musical theme, first heard in the overture, retains the same melody, but its mood changes to aptly reflect the change in the atmosphere in the action of the play.

The incorporation of leitmotifs in the musical score plays a significant role in Raimund's plays. These musical themes increase the audience's emotional reaction by aptly reflecting the mood of the action on the stage. By representing characters and emphasizing events occurring on stage, the leitmotif reinforces and enhances the visual and verbal elements.



## SONGS

The most important musical aspect in Raimund's plays is the songs. More than pleasant entertainment, the songs often include a capsule summary of the theme or moral of the play.

Die Lieder erscheinen nie eingefügt oder hinzugesetzt, sie sind aus dem Ganzen nicht zu lösen, sondern ein lebender Teil des lebendigen Stückes.<sup>7</sup>

Two specific types of songs employed only sparingly by Raimund are the Quodlibet and the Couplet. Quodlibet is a term for an arbitrary or apparently arbitrary combination of poetry of the most different, often contradictory form and origin in a work presented as a whole, a dichterisches Allerlei (poetic potpourri).<sup>8</sup>

Florian sings a Quodlibet in Act II, scene xiv, in Der Diamant des Geisterkönigs. Another Quodlibet is sung in Die gefesselte Phantasie by the character Phantasie in Act II, scene xi. Unfortunately, Raimund did not state in the stage directions the operas from which these two Quodlibets were taken.

The Couplet, which appears only once in Raimund's works, is a song in which the last two lines of each verse are the same and generally impart the central message of

<sup>7</sup>Schreyvogel, op. cit., pp. 732-733.

<sup>8</sup>Gero von Wilpert, Sachwörterbuch der Literatur (Stuttgart: Alfred Kröner Verlag, 1961), p. 485.

the song. The single Couplet in Raimund's works is the final song (SchluBgesang) in Der Barometermacher auf der Zauberinsel. In this song, Quecksilber sings about women, men and his philosophy of life:

"Man muB stets lustig sein  
Und sich des Lebens freuen."

The two repeated lines in this Couplet are:

"Hab ich nicht recht?  
Nu, wenn S' erlaubn."

Raimund makes much greater use of the Auftrittslied, a song accompanying a character's initial appearance on stage. The Auftrittslied is a vehicle of introduction. It includes such information as who the character is, what his profession is, and how he feels at that moment. Each of Raimund's eight plays contains an Auftrittslied sung primarily by the major comic character. The Auftrittslied is sung by Wurzel in Der Bauer als Millionär, Nachtigall in Die gefesselte Phantasie, Quecksilber in Der Barometermacher, Simplizius in Die unheilbringende Zauberkrone. Only one supernatural character sings an Auftrittslied: Phantasie in Die gefesselte Phantasie.

Florian enters for the first time in Act I, scene xv, of Der Diamant des Geisterkönigs and introduces himself with an Auftrittslied. In this song, Florian tells the audience who he is, what he is like and whom he loves:

"Ich bin der liebe Florian,  
 So heißen mich die Leut,  
 Und wenn mich jemand brauchen kann,  
 Bin ich gleich bei der Schneid.  
 Im Kopf hab ich auf Ehr nicht viel,  
 Noch weniger im Sack,  
 Nur daß ich nichts als essen will,  
 Daß ist mein größte Plag.

Ich gehör der Mariandl zu,  
 Auf d' Nacht so wie beim Tag,  
 Und wissen S', warum ich das tu?  
 Weil mich sonst keine mag.  
 Und foppt mich einer, was er kann,  
 So fühl ich keinen Neid,  
 Denn fangen d' Leut zum Lachen an,  
 Das ist mein größte Freud!"

Through this song, the audience is informed of Florian's basic nature: he is a simple man who enjoys life.

Phantasie sings an Auftrittslied in Act I, scene xi, in Die gefesselte Phantasie as she hovers above the stage on rose-colored clouds. The first stanza of her song informs the audience who she is:

"Ich bin ein Wesen leichter Art,  
 Ein Kind mit tausend Launen,  
 Das Niedres mit dem Höchsten paart,  
 's ist wirklich zum erstaunen.  
 Kurzum, ich bin ein Kraftgenie,  
 Sie sehn in mir die Phantasie."

In the next two stanzas, Phantasie directly addresses the public. She tells them to come to her in times of stress:

"Wenn rauhe Wirklichkeit auch gleich  
 Verwundet Ihre Herzen,  
 So flüchten Sie sich in mein Reich,  
 Ich lindre Ihre Schmerzen."

In this song, Raimund not only has Phantasie tell the audience who she is, but also forms a close connection between stage and audience by having the character address the

audience directly.

In Der Verschwender, Valentin introduces himself to the audience with a song in Act I, scene vi. In the first four lines of the first stanza, the audience is told who he is, what his profession is and how he feels:

"Heissa lustig ohne Sorgen  
Leb ich den Tag hinein,  
Niemand braucht mir was zu borgen,  
Schön ists, ein Bedienter z' sein."

Valentin is a servant and a happy, carefree fellow. He also includes in his song the trade he has learned:

"Bin ein Tischlergsell gewesen--  
Und ein Mann von Politur."

The Auftrittslied is an effective vehicle for introducing a character. It provides essential information in the form of a song, which is entertaining and offers relief from the verbal text. Raimund breaks any barriers that might exist between stage and audience by directly addressing the audience.

Songs are interspersed throughout Raimund's plays and range in form from solos to sextets. They may express a philosophy, criticize an aspect of society, or contain the essential theme or moral of the play.

The background of the first Act of Der Verschwender is the hunt. In the eleventh scene of this Act, two songs are sung. Both songs deal with the hunt. The first is a Jagdchor (hunting chorus) sung by the hunters as they leave for the hunt. It praises the glories of the hunt and the

kill. This song of excitement and exultation is followed by Valentin's song. This aria takes completely the opposite view of the hunt. Valentin describes the hunt as he experiences it. He considers himself one of the hunted, rather than one of the hunters. The song is a critical comment on society and satirizes the sport of the rich. It is only in the last stanza, called the Repetition, that Valentin states that the hunt makes any sense at all:

"Denn, wenn keine Jäger wären,  
FräBen uns am End die Bären."

In the last two lines of the song, Valentin resolves himself to the fact that the hunt must exist, even though it is in itself pure idiocy:

"Und ich stimm mit ihnen ein:  
Jagd und Wilpret müssen sein."

The content of this Repetition tempers the social criticism of the body of the song. The Repetition, or last stanza, has a number of variations. The Repetition is used in other songs also: the "Aschenlied" has at least twelve, the "Hobellied" has four. These variations were used for special occasions and commented on the situation at that time.

The "Beggar's Song" in Der Verschwender is interwoven into the construction of the entire play.

"Habt Dank, habt Dank, ihr guten Leute,  
DaB ihr so reichlich mich beschenkt,  
Mein Herz ist ja des Kummers Beute,  
Durch eigne Schuld bin ich gekränkt."

The song and its melody become a recurring theme in the second Act. The leitmotif reminds the audience of the content of the song and lends musical unity to the play. The audience is never told in Act II that the Beggar is actually Azur. The song, however, indicates this fact through its mysterious melody and its constant recurrence. The first two lines of the song foreshadow the Beggar's intention. He tells Flottwell that he should be thankful that he gives the Beggar so much. Neither Flottwell nor the audience knows at this time that the Beggar is saving these gifts in order to return them to Flottwell when Flottwell is in need of them. The last two lines indicate not only Flottwell's ultimate downfall, but also state the fact that every man is responsible for his own fate.

"Mein Herz ist ja des Kummers Beute,  
Durch eigne Schuld bin ich gekränkt."

Azur, the Beggar, foreshadows the Flottwell of twenty years from this time. He is a warning to Flottwell of Flottwell's impending fate, which, unfortunately, Flottwell does not realize until too late.

Raimund often uses the SchluBgesang (the song at the conclusion of the last Act of the play) as a means of summing up the play. Wurzel's SchluBgesang indicates the happiness and contentment of the characters in Der Bauer:

"Hier ist der Zufriedenheit herrlichste Perl,  
 Ich hab s' bei der Falten, ich glücklicher Kerl,  
 Doch kommts mir allein nicht zu, glücklich zu sein,  
 Wir nehmen s' in d' Mitten und schlieBen sie ein."

Wurzel addresses the audience in the final stanza of his song and wishes them contentment and happiness.

The SchluBgesang in Der Alpenkönig is sung by the "pensionierter Menschenfeind" (the retired misanthrope), Rappelkopf. In this song, Rappelkopf states the basic theme and moral of the play: man must recognize himself for what he is.

"Der Mensch soll vor allem sich selber erkennen,  
 Ein Satz, den die Ältesten Weisen schon nennen,  
 Drum forsche ein jeder im eigenen Sinn:  
 Ich hab mich erkannt heut, ich weiß, wer ich bin."

Valentin's SchluBgesang in Der Verschwender emphasizes the happy end. The problems of the play have been solved as Valentin sings:

"Wie sind wir doch glücklich, wir stehn auf dem Berg,  
 Jetzt zeigt sich der Kummer so klein wie ein Zwerg."

He mentions that contentedness is after all most precious and hopes that contentment will fill the heart of the audience at the end of the play.

Raimund's songs touched the public so deeply that several of his compositions have become folksongs.

Manche Lieder haben echte Volkstümlichkeit; erst wenn wir sie von der Bühne herab hören, wird uns oft bewußt, daß wir sie ja von der Kindheit an im Ohr haben.<sup>9</sup>

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<sup>9</sup>Schreyvogel, op. cit., p. 733.

Composed by Raimund himself,<sup>10</sup> the songs "Brüderlein fein" and the "Aschenlied" from Der Bauer and the "Hobellied" from Der Verschwender have become folksongs and can still be heard today. They have gained lasting popularity outside of the plays for which they were written, yet each song is an integral part of its play.

These three songs can be considered among the most important musical elements in Raimund's plays; it seems appropriate, therefore, that this chapter should finish with a short discussion of each of them.

In Act II, scene vi, in Der Bauer, Youth and Wurzel sing the duet "Brüderlein fein" in which Youth takes leave of Wurzel forever and Wurzel tries to make him stay. This song musically emphasizes the verbal text and the visual dramatization of Wurzel's process of aging. Wurzel tries to bribe Youth into staying with him:

"Gib zehntausend Taler dir  
Alle Jahr, bleibst du bei mir."

Youth responds to this with the statement that money can buy a great many things, but not youth:

"Geld kann vieles in der Welt,  
Jugend kauft man nicht ums Geld."

This song, which so clearly states basic truths, was very popular with the Viennese audiences during Raimund's time.

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<sup>10</sup>Zentner, "Nachwort," op. cit., p. 79;  
Wilhelm Zentner, "Einleitung," Der Verschwender (Stuttgart:  
Philipp Reclam, 1963), p. 5.



Therese Krones, the actress who played the part of Youth, not only lent popularity to the song itself and the character of Youth, but also endeared herself to the Viennese people and established the role for which she is known:

Neben Raimund faszinierte die beliebte Therese Krones als Jugend ganz Wien. Auch sie hatte eine völlig ihrem Wesen entsprechende Aufgabe gefunden, ihr Andenken in der Theatergeschichte lebt in der Hauptsache durch diese Rolle.<sup>11</sup>

Her performance and the content of the songs always touched the hearts of the Viennese:

Mit dem Lied "Brüderlein fein" trieb die Krones als Jugend den Wienern die Tränen in die Augen.<sup>12</sup>

Another very popular song which has become a folk-song is the "Aschenlied" from Der Bauer. After Youth has departed from Wurzel and he has been visited by Old Age, Wurzel loses his wealth and is lowered to the status of an ashman.<sup>13</sup> (See illustration, page 22.)

The once rich and youthful Wurzel, now a destitute aged ashman, sings his "Aschenlied" in Act III, scene iv.

<sup>11</sup>Zentner, "Nachwort," op. cit., p. 79.

<sup>12</sup>Schreyvogel, op. cit., p. 721.

<sup>13</sup>Dorothy James Prohaska, "Raimund's Contribution to Viennese Popular Comedy," German Quarterly, XLII (May 1969), 357. The ashman was a well-known figure on the streets of Vienna. Traveling from house to house crying "An Aschen," the ashman would buy or be given ashes by the housewives or kitchen maids. He carried the ashes in a bin on his back and sold them to soap manufacturers for a miserably small sum.

The haunting cry, "Ein Aschen! Ein Aschen!" (Ashes! Ashes!), which is repeated at the end of the verses, presents in two words the theme of the play: when all is considered, material good are in the end nothing but ashes.

Mehr gesprochen als gesungen, faßt sie /Ein Aschen/ Sinn und Inhalt nicht nur der Strophe, sondern auch des ganzen Aktes zusammen . . . das Aschenlied, in dem der alte Fortunatus Wurzel als Aschenmann die Vergänglichkeit alles Irdischen in zwei Worte faßt, die alle anderen Überflüssig macht, die Erkenntnis, daß zuletzt alles nur "an Aschen" ist, das wird die Menschen ergreifen,<sup>14</sup> solange es ein Theater und ein Publikum gibt.

Wurzel, who has learned in a very dramatic and visual way that material wealth is transitory, expresses in the last stanza those values in life which have lasting meaning:

"Doch vieles in der Welt,  
Ich mein nicht etwa 's Geld,  
Ist doch der Mühe wert,  
Daß man es hoch verehrt.  
Vor alle brave Leut,  
Vor Lieb und Dankbarkeit,  
Vor treuer Mädchen Glut,  
Da zieh ich meinen Hut."

That these values have lasting meaning is not only implied in the words of this stanza, but also emphasized by following this with the refrain: "Kein Aschen! Kein Aschen!" (No Ashes! No Ashes!).

The "Hobellied" sung by Valentin in Act III, scene vi, of Der Verschwender expresses the moral of the play:

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<sup>14</sup>Schreyvogel, op. cit., pp. 733, 721.

"Da streiten sich die Leut herum  
 Oft um den Wert des Glücks,  
 Der eine heit den andern dumm,  
 Am End wei keiner nix.  
 Da ist der allerrmste Mann  
 Dem andern viel zu reich.  
 Das Schicksal setzt den Hobel an  
 Und hobelt s' beide gleich."

Valentin, the carpenter, uses the language of his profession to express the meaning of this song and the play.

He sees the injustices of life equalized by a plane wielded by the carpenter, Fate. It is with quiet acceptance that Valentin resigns himself to his own fate.

Valentin's philosophy has also become Flottwell's at the end of the play.

Zum Herzstck des ganzen Geschehens wird das unsterbliche "Hobellied," abgeklrteste Lebensweisheit, gereicht in der Schale eines Volksliedes.<sup>15</sup>

Erken comments on the value of the "Aschenlied" and the "Hobellied" and indicates the contribution of these songs:

Das Aschenlied Wurzels oder das Hobellied Valentins sind keine musikalischen Monologe und nicht nur die Zusammenfassungen von Gestalten und Schicksalen in einem anderen knstlerischen Medium-- sie geben dem Raum, in dem sich Bhne und Publikum treffen und einig sind, eine neue Dimension des Gefhls, das die Stcke kaum noch ntig zu haben scheint und doch ohne sie und das Theater sogleich der Sentimentalitt verfllt.<sup>16</sup>

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<sup>15</sup>Zentner, "Einleitung," op. cit., p. 4.

<sup>16</sup>Gnther Erken, "Ferdinand Raimund," Deutsche Dichter des neunzehnten Jahrhunderts, ed. Benno von Wiese (Berlin: Erich Schmidt Verlag, 1969), p. 311.

Raimund achieves various results through the use of songs: they are an entertaining diversion from the verbal text, a vehicle for expressing the moral or theme of the play in capsule form and a means of bridging any distance between stage and audience. Several of these songs, though they are organic parts of the plays concerned, have become folksongs.

## Chapter 4

### CONCLUSION

The non-verbal elements are an organic part of Raimund's plays. Writing at a time when the theater had a moral tendency, Raimund stressed the visual and musical elements in order to reach an audience with non-intellectual tastes. The theatrical techniques incorporated in the plays make an impression on the senses and emotions while reaching the intellect. The plays neither preach nor lecture in order to teach, but literally show.

This final chapter is a summation of the various effects Raimund achieved, an analysis of some of the reasons and an attempt to put Raimund's art into a wider literary framework. By creating a romantic illusory world, the allegorical and magical elements stimulate the imagination of the audience. It was to this world of illusion where absolute values always triumphed, that the Viennese of Raimund's time so enthusiastically fled from their everyday existence.

The elaborate mechanics allow the presentation of visual spectacles: flying characters, chariots, coaches, animals and birds; sinking, burning, and besieged cities;

floods, storms, thunder and lightning. Any moral change in character is emphasized by a dramatic visual change on the stage (Verwandlung). Gesture, interspersed pantomime, signs and tableaux (reflections of an old emblematic tradition) reinforce the verbal content and impart meaning through action and in pictures rather than purely in dialogue.

The musical element is an inseparable aspect in Raimund's plays. The music offers enjoyable entertainment, especially to the Viennese who are steeped in a musical tradition. Rahmenmusik and leitmotif aptly reflect the mood of the action on stage. Intensifying the emotional reaction of the audience to the action or to the content of the dialogue, the music reinforces and enhances the verbal element.

The songs are interwoven into the fabric of the plays. They serve a variety of purposes: they offer relief from the spoken word, introduce characters (Auftrittslied), conclude the plays (SchluBgesang), and are often a vehicle for restating in capsule form the moral or theme of the play. These songs were so popular with the Viennese that a number of them have become folk-songs: "Aschenlied," "Hobellied," "Brüderlein fein."

The extensive use of visual effects and music allows certain conclusions to be drawn as to Raimund's artistic personality and the type of creative sensibility he

represents. Zentner mentions that Raimund's theatrical and poetic ability are inseparably bound together. His theatrical talent enables him to transform the images of his poetic phantasy into living reality on the stage:

Raimunds Schauspielertum und Dichtertum sind untrennbar miteinander verbunden. Denn die darstellerische Begabung setzte den Dichter instand, die Bilder seiner poetischen Phantasie in lebendige Bühnenwirklichkeit zu verwandeln.<sup>1</sup>

An actor as well as a playwright, Raimund was a man of the theater. His first contact with the theater was at the age of fourteen, when he had to give up formal education to sell refreshments in the Viennese theaters. In 1808, after three years, he ran away to join a traveling theatrical group. He began his acting career in Vienna in 1814, but did not write his first play until 1823. His knowledge of drama and the theater was first-hand and his devotion to the stage was more emotional than intellectual. Raimund possessed a completely visual imagination. His plays reflect this pictorial sensibility; ideas and thoughts are presented in visual theatrical terms. Raimund's plays indicate a strong Baroque influence:

"Raimund war vielleicht der reinste Erbe des Barocks."<sup>2</sup>

His works contain elements of the Romantics and also stress

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<sup>1</sup>Wilhelm Zentner, "Nachwort," Der Bauer als Millionär (Stuttgart: Philipp Reclam, 1966), p. 76.

<sup>2</sup>Paul Fechter, Das europäische Drama, Vol. I (Mannheim: Bibliographisches Institut, 1952), p. 323.

the simple virtues of the Biedermeier period: "Die im Österreichischen Wesen weiterlebenden Barockelemente wurden von Raimund dabei in eine romantisch-biedermeierische Sphäre geführt."<sup>3</sup>

It was not the moral in Raimund's plays, but Raimund's theatrical techniques, his emphasis on non-verbal elements that have survived and are still evident in modern drama. Fechter mentions Raimund's far-reaching influence, or rather Fechter shows the affinity between Raimund's dramatic sensibility and that of Strindberg:

Die Szene vor allem, in denen Wurzels Welt des Reichtums zusammenbricht, sind mit ihrer Traumspielatmosphäre zu Strindberg hinüber von einem Reiz des Szenischen, den fühlend zu fassen und der Bühne zu geben, nur ganz wenige Dichter vermocht haben.<sup>4</sup>

Even more pertinent is Martin Esslin's comment in his book, The Theater of the Absurd, which indicates the similarity of the scenes in Der Bauer als Millionär, in which Wurzel is visited by Youth and Old Age, to the works of the contemporary non-literary Theater of the Absurd.

Here, as in the best examples of the Theater of the Absurd the human condition is presented to us as a concrete poetic image that has become flesh on the stage.<sup>5</sup>

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<sup>3</sup>Heinz Kindermann, Dichtung aus Österreich, Drama (Vienna: Bundesverlag für Unterricht, Wissenschaft und Kunst, 1966), p. 41.

<sup>4</sup>Fechter, op. cit., p. 326.

<sup>5</sup>Martin Esslin, Theater of the Absurd (New York: Doubleday and Co., Inc., 1961), p. 238.



There is a transference to the Theater of the Absurd of Raimund's theatrical techniques of presenting ideas in the form of visual images. Let me point out again that I am referring here to technique, not ideas or content. The Theater of the Absurd utilizes this technique in order to cause an emotional reaction and immediate impression. The images of the Theater of the Absurd differ from those of Raimund in that they are void of a moral connotation. It can be assumed from Raimund's treatment of the allegorical characters that he believed in absolute values. The allegorical characters who symbolize these values and teach them to the mortals are treated very seriously. Only lesser magicians and allegories symbolizing negative characteristics and aspects of nature have comic qualities. The serious allegories are never lowered from their sublime and rather distant pedestal to the comic level. Their serious treatment indicates Raimund's belief in absolute values.

Schreyvogel states that every great German dramatist in the last seventy years knows his Raimund:

Es gibt keinen großen deutschen Theatermann der letzten siebenzig Jahren, der sich nicht mit Raimund beschäftigt hätte.<sup>6</sup>

Although this is a rather sweeping statement, one such author is Bertolt Brecht (1898-1956), who not only

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<sup>6</sup>Friedrich Schreyvogel, "Nachwort," Ferdinand Raimund, Sämtliche Werke (Munich: Winkler Verlag, 1966), p. 746.

incorporates Raimund's theatrical techniques, both visual and musical, but uses them for didactic reasons. Obviously, the content of Brecht's didacticism differs from Raimund's. Brecht's didactic purpose is political: his intent is to teach that human dignity and social justice can only be found in the ideals of socialism and communism, not in capitalism.

The concern with visual techniques in the modern drama--anticipated by Raimund--is only one aspect of the modern tendency to influence people through non-verbal communication; that is to say, an awareness of the importance of visual elements for didactic purposes extends beyond the theater. This awareness is very evident in education. The incorporation of visual aids in the classroom as a means of emphasizing subject matter is stressed in current teacher education.

A number of similarities exist between film technique and Raimund's popular plays. Fechter mentions one of these similarities:

Dieses Theater /Raimunds/ an sich hat Augenblicke, in denen es über anderthalb Jahrhunderte hinweg noch dem Film von Grundsätzlichen eben dieser Wirkungen rein aus dem Theater Wege zu seiner längst notwendigen Selbstreinigung zeigen könnte.<sup>7</sup>

What Raimund's plays were in his time, the movies are today: entertainment shared by all classes of society.

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<sup>7</sup>Fechter, op. cit., p. 325.

Elaborate techniques are used to supply the visual images. A musical score is found in both Raimund's plays and in movies. In fact, music and visual effects are so important in movies that specific Academy Awards are given for excellence in these areas. A very striking similarity in expression of an idea or concept in visual terms exists in Raimund's Der Bauer and the film Space Odyssey, 2001. Raimund illustrates the concept of the transitory nature of human existence by transforming the young, vital Wurzel into a tottering old man in a matter of minutes. This same visual image is used in the film 2001, when a young man rapidly ages before the eyes of the audience.

Raimund the actor and Raimund the playwright combined to produce plays unusually rich in non-verbal elements. A man of the theater, he expressed his ideas and concepts not just in words, but in images.

Ein Mann, den selbst noch die dichte Welt des Volkes trug, schuf diese Märchen des Lebens; weil das Theater seine Welt war, gestaltete er sie rein mit den Mitteln des Theaters und brachte dieses so zum klingen, wie es von den Dichtern der Bildungssphäre neben ihm nur ganz selten einem gelang.<sup>8</sup>

(A man, who was still a part of the homogeneous value system of the common people, created these fairy tales of life; since the theater was his world, he gave them artistic form purely with theatrical means, and instilled them with a resonance that was seldom achieved by the intellectual dramatists writing for the intellectuals of his time.)

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<sup>8</sup>Ibid., p. 324.

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